

NEW ENGLAND



CONSERVATORY OF MUSIC

Academic Catalog  
2001-2002

# ACADEMIC CALENDAR

## FALL 2001

Saturday August 25	Residence Hall opens for new students
Sunday, August 26	Orientation for international students
Monday, August 27	Orientation for all new students
Tuesday, August 28	TOEFL for new international students Master's Music Theory Competency Examination (Fall term)
Friday, August 31	Registration for new students
Saturday, September 1	Residence Hall opens for returning students
Monday, September 3	Labor Day (holiday) NEC Welcome Back Dance
September 4 – 14	Special student application Late registration for returning students
Tuesday, September 4	<i>First day of instruction at Tufts University</i>
Wednesday September 5	Convocation First day of Fall Term Instruction at New England Conservatory
Thursday, September 6	Opera student Add/Drop (add Opera only and drop any course)
Friday, September 7 –	Italian Language Exam (for Master's Voice students)
Tuesday, September 18	French Language Exam (for Master's Voice students)
Monday, September 10	Time period to add or drop courses
Wednesday, September 19	German Language Exam (for Master's Voice students)
Tuesday, September 25	First day to withdraw from courses Master's Music History Comprehensive Examination (Fall term)
Monday October 8	Columbus Day (holiday)
Monday October 16 –	Advising and Registration for Spring 2002 semester
Friday November 30	Thanksgiving Holiday
Thursday, November 22 –	Intent to graduate deadline for December 2001 graduates
Sunday, November 25	Last day to withdraw from courses
Monday, November 26	<i>Last day of instruction at Tufts University</i>
Wednesday, November 28	Last day of instruction at NEC
Monday, December 10	Examination period
Friday, December 14	Residence Hall closes (12:00 Noon)
Monday, December 17 –	
Wednesday, December 19	
Thursday, December 20	

ALSO SEE INSIDE BACK COVER

# TABLE OF CONTENTS

3	COLLEGE ADMINISTRATIVE PERSONNEL
5-27	ACADEMIC REGULATIONS AND INFORMATION
29-31	HEALTH SERVICES AND RESIDENCE HALL INFORMATION
33-39	FINANCIAL INFORMATION
41-55	UNDERGRADUATE PROGRAMS OF STUDY <ul style="list-style-type: none"><li>• Bachelor of Music</li><li>• Undergraduate Diploma</li><li>• Music-in-Education Concentration</li></ul>
57-73	GRADUATE PROGRAMS OF STUDY <ul style="list-style-type: none"><li>• Master of Music</li><li>• Graduate Diploma</li><li>• Artist Diploma</li><li>• Doctor of Musical Arts</li></ul>
75-81	CHAMBER MUSIC AND ENSEMBLES <ul style="list-style-type: none"><li>• Ensemble Descriptions</li><li>• Ensemble Requirements</li></ul>
83-147	COURSE OFFERINGS AND FACULTY BY DEPARTMENT
149-217	FACULTY BIOGRAPHIES
219-221	INDEX



# COLLEGE ADMINISTRATIVE PERSONNEL

## Office of the President

Daniel Steiner

*President*

Rebekah Labell

*Assistant to the President*

## Office of the Provost

Peter Row

*Provost\**

Irma Vallecillo

*Associate Provost*

Allan Chase

*Dean of Faculty*

Carl Atkins

*Associate Dean for Advanced Studies*

Erika Foin

*Division Administrator*

## Office of the Dean of Students

Eric W. Plaag

*Dean of Students*

Andrea L. Rash

*Undergraduate Academic Advisor*

Richard Maloney

*Graduate Academic Advisor*

Brenna K. Burrington

*Director of Student Life*

Suzanne Hegland

*Coordinator of International Student Services*

David Howse

*Assistant to the Dean*

Angela Beeching

*Director of Career Services*

## Office of the Registrar

Robert Winkley

*Registrar*

Matthew Garrett

*Assistant Registrar*

## Ensembles Administration

Sally Millar

*Large Ensemble Coordinator*

Javier Arau

*Jazz Studies and Improvisation*

*Administrative Assistant*

## Spaulding and Firestone Libraries

Jean Morrow

*Director of Libraries*

## Business Office

Maria Montiel

*College Receivables Accountant*

## Office of Admissions and Financial Aid

Kent Hannibal

*Dean of Admissions and Financial Aid*

Jill D'Amico

*Director of Financial Aid*

\* The Provost delegates authority to the Associate Provost and Deans.



# ACADEMIC REGULATIONS AND INFORMATION

## RESPONSIBILITY

Responsibility and authority for admitting, continuing, promoting, and graduating students is vested in the President, Provost, and Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the College.

Students are responsible for understanding the *Catalog*, their degree program, and current academic regulations. The Conservatory reviews and revises its regulations annually; revisions become effective upon publication of the *Catalog*. Graduation requirements are determined by degree programs described in the year students enter the Conservatory.

NEC complies with the Student Right to Know and Crime Awareness and Campus Security Acts.

## PROGRAMS OF STUDY

New England Conservatory awards Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees, as well as Undergraduate, Graduate, and Artist diplomas.

## ADVISING

The Undergraduate and Graduate Academic Advisors provide academic counseling for students enrolled in the Undergraduate Diploma, Bachelor of Music, Master of Music, and Graduate Diploma programs. They help students select courses, meet educational and career goals, remedy academic difficulties, and better understand NEC's purposes and policies. The Associate Dean for Advanced Studies provides curricular advising for students in the doctoral program.

Studio instructors and department chairs serve as informal academic and career advisors. Peer Advisor Leaders (PALs), selected by faculty and administrators, help entering undergraduates and international students learn about NEC. In addition, the Career Services Office provides resources for exploring career opportunities to all NEC students and alumni.

## RESIDENCY POLICY

### *Full-Time Status*

New England Conservatory requires students to register full time. Baccalaureate students must enroll for eight full-time semesters to qualify for the degree; Undergraduate Diploma students, for six. Master of Music and Graduate Diploma students must enroll for four full-time semesters. Doctoral students must be

enrolled full-time for the first two semesters. Students may not accelerate requirements to complete programs in fewer than the required number of full-time semesters (exceptions are made for transfer students). Master's students must complete requirements within five years of matriculation. Doctoral students must complete requirements within seven years of matriculation.

### **Part-Time Status**

Conservatory students who need to pursue part-time study must petition the Dean of Students for permission to do so. Doctoral candidates may study part time after their first year, with approval from the Associate Dean for Advanced Studies.

## **CREDIT LOADS AND ENROLLMENT STATUS**

The number of credits determines enrollment status, which the Conservatory defines as full-time, part-time, half-time, or less than half-time. Students with permission to register for less than full-time loads are billed on a per-credit basis (see *Tuition and Fees*). Definitions differ for each degree/diploma program:

	Full-time	Part-time	Half-time
Diploma	10–13	fewer than 10	at least 5
Bachelor of Music	12–16	fewer than 12	at least 6
Graduate Diploma	6–8	fewer than 6	at least 3
Master of Music	8–10	fewer than 8	at least 4
Doctor of Musical Arts	8–10	fewer than 8	at least 4

All Artist Diploma students are full-time; their course load is four credits. They may take additional credits only with approval of the Artist Diploma Committee.

Since changes in enrollment status affect financial aid, students requesting permission to be part-time should consult the Financial Aid Office.

## **REGISTRATION**

Registration at New England Conservatory of Music is an agreement between the student and NEC to accept all rules and regulations set forth by the institution. Registration certifies enrollment in classes, ensembles, and studios; it also continues long-term advising about programs and careers. New students must provide the Registrar's Office with proof of qualifying degrees to register. An official transcript constitutes such proof.

New students register during Orientation in Fall and Spring; continuing students register beginning in October and March (see *Academic Calendar* for specific dates). Students receive registration priority by class year, except those enrolled in the NEC/Tufts program, who may register at any time.

To register, students meet with their academic advisor. Students register for all degree requirements, as outlined in their *Program of Study*. Those wishing to enroll in courses requiring audition or consent must obtain instructor's written permission to do so.

Students who miss their scheduled registration appointment are charged the Late Registration Fee (currently \$100) and are required to wait until after the normal registration period has ended to register for courses.

### ***Late Registration***

Late registration occurs following registration for those students who missed a registration appointment during the registration period; for all others, late registration occurs during the first week of each semester's classes. There is a fee (currently \$100). Students returning to active status may register during the registration period or in the first week of classes at no charge.

### ***Adding or Dropping Classes during Term***

Students may add or drop classes during the Add/Drop period (see *Academic Calendar*) with approval of their academic advisor; adding or dropping studio, ensemble, or chamber music requires written permission from the appropriate department. Dropped courses do not appear on transcripts.

NEC/Tufts students may drop courses at NEC up to six class days after classes begin at Tufts. Those wishing to add courses at NEC must do so either after registration at Tufts (see double-degree policy statement) or within NEC's Add/Drop period.

### ***Withdrawing from Classes during Term***

After the Add/Drop period ends, students may withdraw from classes by consulting with their academic advisor and completing the appropriate paperwork. Students who simply stop attending a course and do not complete the appropriate paperwork will have the grade of *F* recorded for the course in question. Students may not withdraw from promotionals, recitals, ensembles, studios, or chamber music, except by department consent and with approval of the academic advisor and Dean of Students. No one may withdraw from courses during the final two weeks of classes. Withdrawals are notated as *W* on transcripts.

## **ATTENDANCE**

NEC expects new students to arrive by the first day of orientation; continuing students, by the first day of classes. Students arriving after the last day of Add/Drop and late registration will not be allowed to register.

Students are responsible for understanding course, studio, and ensemble attendance policies. The Conservatory will grant official excuses for documented jury duty and religious holidays. Massachusetts state law provides that:

Any student ... who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused ..., and shall be provided with an opportunity

to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution ... No adverse or prejudicial effects shall result to any student ...

Students must request the excused absence for jury duty or religious reasons from the Dean's Office in advance. They are responsible for notifying their teachers ahead of time and making appropriate arrangements for making up missed work.

For all other absences, students must petition their instructors to be excused. The Dean of Students may provide a letter of support to teachers on behalf of the student. Students seeking a letter of support should submit a written, signed request to the Dean, specifying the reason(s) for the absence, the teachers to whom the letter of support should be sent, and the specific dates of absence. In addition, students must include appropriate documentation to verify the absence (medical records, for example, in the case of a medical absence).

## STUDENT CLASSIFICATIONS

**Enrolled:** A student who has been admitted to, has paid the tuition deposit for, and has registered in a program is *enrolled*.

**Active:** A student who is enrolled in, registered for, and attending scheduled activities is *active*.

**Inactive:** A student who does not register for one or more semesters, but who intends to return to NEC, is *inactive*.

**Leave of Absence:** A student who discontinues active enrollment during and for only part of a semester is, with permission of the Dean of Students, on a *leave of absence*.

**Withdrawn:** A student who has not registered at, and does not intend to return to, NEC is *withdrawn*.

**Suspended:** A student who is not allowed to continue at NEC for academic or disciplinary reasons is *suspended*.

**Dismissed:** A student whose enrollment is permanently cancelled is *dismissed*.

Students maintain active status by registering for the next semester. Those failing to register during regular registration endanger their eligibility for financial aid and will be institutionally placed on inactive status at the end of that semester.

## LEAVING ACTIVE STATUS

For students leaving school between semesters, whether to go inactive or to withdraw, the effective date of the status change will be the last day of the semester completed. For a student leaving school during the semester, the effective date

is the day the student submits the petition to the Dean of Students. For students who withdraw from school but do not notify the Dean's Office, the effective date will be the last documented date of attendance at NEC.

Students who decide to discontinue their studies or withdraw after registration must notify the Dean of Students in writing before the first class day of the next semester. Failure to do so will result in an obligation to pay a portion of tuition and fees (see *Refund Policy*).

### ***Inactive***

Students wishing to discontinue active status in their program should petition the Dean of Students for permission to go inactive.

### ***Withdrawal***

The Conservatory will administratively withdraw students who enroll in, or matriculate at, another institution, no matter what their previous status. Those wishing to withdraw from NEC should indicate their request in writing to the Dean of Students.

### ***Leave of Absence***

A student who wishes to discontinue enrollment during the semester, but who expects to return to active status in the following semester, may petition the Dean of Students for a leave of absence. Such a leave, granted only for exceptional medical circumstances, may not exceed six months. Students on leave are not placed in Guaranteed Student Loan repayment status, nor are they subject to the reactivation fee, though they are liable for tuition and fees (see *Refund Policy*). Students on leave of absence must petition for permission to return to active status, providing documentation of their readiness to resume their program of study. Such petitions are reviewed by the academic advisor, Dean of Students, and Provost. Those failing to return after the stipulated time will be shifted to inactive status in their program.

### ***Suspension***

Students may be suspended from their program for academic or disciplinary reasons. Suspended students wishing to return to the Conservatory must petition the Dean of Students for permission to do so. The Dean, along with the Academic Review or Disciplinary Committee, will consider such requests in consultation with the department chair. If readmitted, suspended students will be subject to the Reactivation Fee (see *Tuition and Fees*).

### ***Transcript Record for Students Leaving Active Status***

Students who leave active status after the Add/Drop period, for whatever reason, will receive the notation *W* (Withdrawn) for all courses on their transcripts. Those who have completed at least 12 weeks of the semester may petition the Dean of Students for final grades or incompletes in classes or studios.

## RETURN TO ACTIVE STATUS

Students who wish to return to the Conservatory must:

- 1) petition the Dean of Students to return;
- 2) prepare to resume studies in their department, either by audition or conference with the chair;
- 3) pay outstanding bills, including fees (see *Tuition and Fees*);
- 4) verify the status of financial aid files;
- 5) register during the appropriate registration period.

Students who wish to return to active status are encouraged to submit their petitions to the Dean of Students no later than March 1 for a September return and October 1 for a January return.

Students who wish to return to NEC after having withdrawn must reapply through the Admissions Office. Previously earned course credits and grades may only be reapplied to the program with permission from the Dean of Students.

Students returning to active status may require retesting in Music Theory to determine whether previous credits still apply. Departments will grant studio credit based on audition.

## ACADEMIC REQUIREMENTS

New England Conservatory requires applicants to demonstrate their ability to undertake rigorous academic work. Applicants to the undergraduate programs should have a GPA of 2.75 or better in academic coursework on their high school transcripts and a score of 1,000 or better in their combined SAT score.

## ENGLISH LANGUAGE REQUIREMENTS

### *Undergraduate Students*

New England Conservatory requires international students, or those whose first language is not English, to demonstrate their readiness to pursue programs of higher education in English. Undergraduate students must document scores of 500 or better in the Test of English as a Foreign Language (TOEFL). Graduate students must document scores of 550 or better in the Test of English as a Foreign Language (TOEFL).

*Undergraduate students admitted to NEC with scores below 500 will be strongly advised to enroll in a summer intensive English program prior to matriculating at the Conservatory, but will not be required to do so. Undergraduate students who have not reached a documented TOEFL score of 500 or higher by the time of registration for their first semester will be placed in NEC's Intensive English Program (IEP), which meets 14 hours per week. At or near the very end of the first semester of IEP, students in the IEP classes will be given the TOEFL at NEC and will be placed in IEP/ESL study according to the following:*

- Undergraduate students who reach scores of 573 or higher will be exempt from further IEP or ESL requirements.

- Undergraduate students who score from 540 to 572 at the end of the fall semester of IEP will be placed in English as a Second Language II (ESL II). They will be required to complete the spring semester of ESL II with a passing grade.
- Undergraduate students who score from 500 to 539 at the end of the fall semester of IEP will be placed in English as a Second Language I (ESL I). They must complete the spring semester of ESL I and both semesters of ESL II with passing grades.
- Those undergraduate students who still have not reached a score of 500 at the end of the fall semester of IEP will have failed the course and will be placed on academic probation by the Academic Review Committee. They will move to a second semester of IEP in the spring (or their next semester of enrollment). Students who complete the second semester of IEP will be given the TOEFL again at the end of that semester for course placement purposes. Those who complete the second semester of IEP with a passing grade and score between 500 and 539 on the TOEFL will move on to ESL I in their third semester of enrollment. They must complete both semesters of ESL I and both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and score between 540 and 572 on the TOEFL will be placed in ESL II in their third semester. They must complete both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and earn a TOEFL score of 573 or higher are exempt from further ESL requirements. Those who fail the IEP course a second time will be suspended in accordance with NEC policies on academic probation.

At any time during IEP and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 573 or higher, the student will be exempt from further IEP or ESL requirements at NEC.

*Undergraduate students admitted with scores of 500 or higher* will be placed in ESL study according to the following:

- Undergraduate students admitted to NEC with TOEFL scores between 500 and 539 will begin with ESL I and must complete both semesters of ESL I and both semesters of ESL II with passing grades.
- Undergraduate students admitted to NEC with TOEFL scores between 540 and 572 will begin with ESL II and must complete both semesters of ESL II with passing grades. They are eligible to take undergraduate Music History and Music Education courses.
- Undergraduate students admitted to NEC with TOEFL scores of 573 or higher are exempt from IEP and ESL requirements.

### **NEC Test of English Proficiency**

Students who earn a grade of *B* or better in any semester of ESL may choose to take an interdepartmental English proficiency test administered by NEC. Those who pass the test will be exempt from further ESL and TOEFL requirements.

A student may take the test once after each semester of ESL in which the student has earned a grade of *B* or better.

### **English Requirements for Undergraduate Courses and Academic Departments**

Before taking any undergraduate Music History or Music Education course, a student whose native language is not English must submit: 1) a TOEFL score of 540 or higher, or 2) a passing grade in the second semester of ESL I, or 3) a passing grade on the NEC Test of English Proficiency.

Before taking any Liberal Arts courses (with the exception of certain art courses, which require only a TOEFL score of 500, and IEP and ESL), a student whose native language is not English must submit: 1) a TOEFL score of 573 or higher, or 2) a passing grade in the second semester of ESL II, or 3) a passing grade on the NEC Test of English Proficiency.

### **Credits**

Undergraduate students may apply ESL credits toward certain degree or diploma requirements. IEP credits may not be applied toward degree or diploma requirements.

### ***Graduate Students***

*Graduate students admitted to NEC with scores below 550* will be strongly advised to enroll in a summer intensive English program prior to matriculating at the Conservatory, but will not be required to do so. Graduate students who have not reached a documented TOEFL score of 550 or higher by the time of registration for their first semester will be placed in NEC's Intensive English Program (IEP), which meets 14 hours per week. At or near the very end of the first semester of IEP, students in the IEP classes will be given the TOEFL at NEC and will be placed in IEP/ESL study according to the following:

- Graduate students who reach scores of 573 or higher will be exempt from further IEP or ESL requirements.
- Graduate students who score from 550 to 572 at the end of the fall semester of IEP will be placed in English as a Second Language II (ESL II). They will be required to complete the spring semester of ESL II with a passing grade.
- Those graduate students who still have not reached a score of 550 at the end of the fall semester of IEP will have failed the course and will be placed on academic probation by the Academic Review Committee. They will move to a second semester of IEP in the spring (or their next semester of enrollment). Students who complete the second semester of IEP will be given the TOEFL

again at the end of that semester for course placement purposes. Those who complete the second semester of IEP with a passing grade and score between 550 and 572 on the TOEFL will be placed in ESL II in their third semester. They must complete both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and earn a TOEFL score of 573 or higher are exempt from further ESL requirements. Those who fail the IEP course a second time will be suspended in accordance with NEC policies on academic probation.

At any time during IEP and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 573 or higher, the student will be exempt from further IEP or ESL requirements at NEC.

*Graduate students admitted with scores of 550 or higher* will be placed in ESL study according to the following:

- Graduate students admitted to NEC with TOEFL scores between 550 and 572 will begin with ESL II and must complete both semesters of ESL II with passing grades.
- Graduate students admitted to NEC with TOEFL scores of 573 or higher are exempt from IEP and ESL requirements.

#### **NEC Test of English Proficiency**

Students who earn a grade of *B* or better in any semester of ESL may choose to take an interdepartmental English proficiency test administered by NEC. Those who pass the test will be exempt from further ESL and TOEFL requirements.

A student may take the test once after each semester of ESL in which the student has earned a grade of *B* or better.

#### **English Requirements for Graduate Courses and Academic Departments**

Before taking any graduate Musicology course, a student whose native language is not English must submit: 1) a TOEFL score of 573 or higher, or 2) a passing grade in the second semester of ESL II, or 3) a passing grade on the NEC Test of English Proficiency.

#### **Credits**

Graduate students earn zero credit for ESL courses. IEP credits may not be applied to degree or diploma requirements.

#### **Doctoral Students**

Doctoral students must meet high standards for written English in their entrance examination.

## STUDENT CLASS YEAR

The combination of earned credits and successfully completed promotionals determines students' class years.

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0–27	N/A
U2	28–57	1st to 2nd year
U3	58–87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Degree		
T1	N/A	N/A
T2	N/A	1st to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A
Undergraduate Diploma		
D1	0–23	N/A
D2	24–47	1st to 2nd year
D3	48+	2nd to 3rd year
Master of Music		
G1	0–15	N/A
G2	16+	1st to 2nd year
Graduate Diploma		
P1	0–11	N/A
P2	12+	1st to 2nd year

\*For most majors, advancing from one year to the next includes passing a promotional evaluation (see *Promotional and Programs of Study*).

## TRANSFER CREDIT

*Undergraduate Students*

Auditions determine students' studio level and ensemble requirement. Placement exams and evaluation of transcripts decide class year and the number of semesters required to complete the program. International students may transfer credit if they have met NEC's English language requirement. Transfer credit grades are not calculated in cumulative grade point averages.

NEC awards transfer credit to students previously enrolled in degree programs at other institutions after approval from the Dean's Office, as agreed in writing. To apply for transfer credit, students must provide course descriptions and official transcripts. NEC will not accept *Pass/Fail* credits. Students who have attended foreign institutions must provide official transcripts with any necessary translations, as well as explanations of grades, class hours, and course descriptions.

Students may transfer no more than 60 credits toward the bachelor's degree or 36 credits toward the Undergraduate Diploma (see *After matriculation*). Enrolled students who wish to substitute transfer credit for required classes must have approval from the academic advisor and department chair. Students transferring into the Conservatory should expect to lose credits.

#### Prior to matriculation

Credit transfers to NEC's undergraduate programs as follows:

- 1) Studio credits transfer according to audition placement.
- 2) Ensemble credits transfer according to students' studio status. For example, transfers admitted to second-year studio will receive a maximum of two ensemble credits.
- 3) Chamber music credits must be fulfilled at NEC; violin, viola, and cello majors admitted to third-year studio, however, may receive up to two credits.
- 4) Music Theory credits transfer with grades of *C* or better after NEC placement testing, which must be completed prior to enrolling in NEC courses.
- 5) Music History credits transfer with grades of *C* or better, provided that the work compares to NEC courses, as determined by the department.
- 6) Liberal Arts credits transfer with grades of *C* or better. Writing courses with grades of *B-* or better may substitute for NEC's first-year writing course. The Liberal Arts department chair must approve substitutes for Freshman Seminars.
- 7) Elective credits transfer toward elective requirements with grades of *C* or better.

#### After matriculation

Students may transfer from 4 to 16 credits, with grades of *C* or better (*B-* or better for writing course) as follows:

- 1) English-speaking students may transfer up to four credits for classes that do not duplicate NEC requirements. Students wishing to substitute transfer courses for departmental requirements need advance approval from their academic advisor and department chair.
- 2) Students may transfer a number of credits equal to those lost from failed or withdrawn courses, up to a limit of 12. In most cases, such credits count as general electives. Students must obtain advance approval from the academic advisor and department chair.

Undergraduates who change programs before graduation (bachelor's to diploma or diploma to bachelor's) may transfer all credits earned at NEC. All grades will figure in the cumulative grade point average for the new program.

Those who transfer credit after matriculation may not use such credits to accelerate in their program (see *Residence Policy*).

### ***Graduate Students***

Master's students may transfer up to four graduate credits (earned with grades of *B* or better in musical disciplines at other institutions) as electives in courses that do not duplicate NEC offerings. Graduate students may not use transfer credits to complete programs in fewer than the required minimum number of full-time semesters. The Conservatory does not transfer studio, ensemble, or chamber music credits. Enrolled students who take courses elsewhere must obtain advance approval from the academic advisor and department chair. Graduate Diploma students must petition the Dean's Office for transfer credit. Transfer credit grades are not calculated in cumulative grade point averages.

Graduate students who change programs (from M.M. to G.D. or G.D. to M.M.) may transfer all NEC credits with grades of *B* or better to the new program, with approval of the academic advisor and department chair. Grades will figure in the cumulative grade point average of the new program.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs. If the request is granted, students may transfer up to a maximum of four credits of doctoral-level coursework with a grade of *B* or better, or its equivalent. Doctoral students may not transfer studio, ensemble, or chamber music credits, nor credits for courses that replace required doctoral seminars.

## **CREDIT BY EXAMINATION**

### ***Advanced Placement Program (APP)***

Undergraduate students may receive up to four credits in addition to transfer credits toward the Bachelor's degree through the Advanced Placement Program (APP), provided they do not take courses covering the same material. NEC accepts APP scores of 3 or better in general studies and appropriate electives, but requires scores of 5 on the English Literature/Composition or the English Language/Composition exam to exempt students from the first-year writing requirement.

### ***College-Level Examination Program (CLEP)***

With prior approval from the Dean of Students or academic advisor, undergraduate students may transfer up to four credits earned through the College-Level Examination Program (CLEP) exams; if they fall behind in their degree program, they may transfer up to 12 such credits (see *Transfer Credit*).

### ***International Exams***

The Conservatory awards approximately one year of undergraduate Liberal Arts and elective credit to students who have earned the International Baccalaureate. NEC also awards undergraduate Liberal Arts and elective credit to students for A-level exams.

## AUDITING

Full-time degree or diploma students may audit classes. Those wishing to do so must obtain the instructor's consent and pay an audit fee (in addition to tuition). A record of audited courses appears on the transcript (with the notation *AUD*). Students may not receive credit for audited courses.

## SPECIAL STUDENTS

Special students are non-matriculated students taking courses for credit. Application and registration takes place at the beginning of each semester through the Registrar's Office. Special students are accepted into classes only with the instructor's permission and as space permits; those registering for studio may be required to enroll in ensemble. No degree or diploma is awarded to special students; however, they may petition to apply credits to subsequent programs. Studio credit will not be applied.

## GRADING SYSTEM

### *Undergraduate Studio and Course Work*

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D	1.00
F	0
W Withdrawn	0
INC Incomplete	0
WA Withdrawal — Administrative	0

### *Graduate Studio and Course Work*

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C	2.00
F	0
W Withdrawn	0
INC Incomplete	0
WA Withdrawal — Administrative	0

*Ensemble and Chamber Music*

Grade	Quality Points
P+	Pass with honors
P	Pass
P-	Pass with reservations
F*	Fail
WA	Withdrawal — Administrative

*Promotional and Recital*

P	Pass
IP	In Progress
U	Unsatisfactory
WA	Withdrawal — Administrative

The notation *ND* (Non-Degree) after a grade signifies that neither the grade nor the credit applies to the student's program. For recitals, only grades of *P* appear on transcripts. For promotionals:

- 1) A grade of *P* indicates a student has achieved the level of performance required for promotion.
- 2) A grade of *IP* indicates a student has not successfully completed work during the semester and additional time is needed.
- 3) A grade of *U* indicates a student has not achieved the level of performance required for promotion or has failed to appear at a scheduled promotional.

*Course Credit*

One credit generally equals 14 hours of class instruction per semester; exceptions include studio and ensemble.

*Grade Point Averages*

Each semester the Registrar's Office calculates grade point averages (GPAs) for students by multiplying the credits for courses by the quality points for the grades in every course, then dividing by the total number of credits completed. Grades of *P+*, *P*, *P-*, *F\** (Ensemble and Intensive English only), *INC*, *IP*, *W*, *WA*, or *U* do not compute as part of the GPA. When an *INC* is replaced by a letter grade, the GPA is recalculated. The cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of NEC averaging credits. NEC Summer School grades applied to programs are computed on the same basis.

*Grade Changes*

The Registrar and Dean of Students approve grade changes to correct errors in calculation or recording. The instructor submits requests for such changes to the Registrar, using the *Change of Grade* form.

*Repeated Courses*

Except in specified cases, students may not earn academic credit twice for the same course. They may, however, retake a course for a higher grade. In that event,

both grades will appear on the transcript; only the higher grade is calculated in the GPA. Students may not repeat any class(es) among Conservatory programs that they would not be eligible to repeat within a single program.

## INCOMPLETES

Students unable to complete course requirements as a result of illness, bereavement, or special circumstances may petition for Incompletes; both the instructor and Dean of Students must approve this petition. The transcript will temporarily note an *INC* (for Incomplete). Students who receive Incompletes in classes must complete all work no later than two weeks after the first day of the following semester of attendance; otherwise, a failing grade will be administered by the Registrar.

## ACADEMIC STANDING

### *Dean's List: Bachelor's and Master's Programs*

Students who complete full-time studies with minimum semester GPAs of 3.70 (for the bachelor's program) or 3.90 (for the master's), and who receive no grades of *U*, *F*, *F\**, *INC*, or *IP*, qualify for the Dean's List. They may take up to two non-studio credits beyond full-time load in the *next semester* without additional charge. They may not, however, use such credits to accelerate programs (see *Residency Policy*), nor can Dean's List credits be held in reserve for use in a later semester. Students enrolled in the Undergraduate, Graduate, or Artist Diploma or Doctor of Musical Arts programs are not eligible for the Dean's List.

Students enrolled full time in the NEC/Tufts program qualify for the Dean's List at both schools if they fulfill the requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Those enrolled for 12 or more credits at NEC are eligible for our Dean's List, independent of their standing at Tufts.

### *Good Academic Standing*

To qualify for continued financial assistance (see *Financial Aid*), Conservatory students must remain in good academic standing; that is, pass promotionals, studio, and Intensive English (if required); receive no more than one failing grade in classes or ensembles; maintain satisfactory academic progress; and earn minimum GPAs of 2.00 (undergraduates) or 3.00 (graduates).

### *Satisfactory Academic Progress*

NEC defines satisfactory academic progress as successful completion of at least 67% of all registered credits for the academic year, as well as successful completion of any promotional evaluation (see *Academic Probation*).

At the end of the academic year, the Academic Review Committee considers records to determine whether students have made satisfactory academic progress. Those who have not fulfilled the requirement may be placed on academic probation; they may also forfeit eligibility for financial aid. The Committee considers exceptions in cases of illness, bereavement, or personal circumstances.

### *Academic Probation*

Academic Probation provides both a warning and a method of supervision for students whose work has not met NEC's requirements. The Academic Review Committee adjudicates cases of students subject to academic probation, suspension, or dismissal; its decisions appear on transcripts.

The Committee places a student on academic probation for:

- 1) a GPA below 2.00 for undergraduates or 3.00 for graduates;
- 2) two or more failing grades;
- 3) failure in studio or IEP;
- 4) *U* (Unsatisfactory) in a promotional; or
- 5) failure to make satisfactory progress.

Students on academic probation may not withdraw from courses; they will meet regularly with their academic advisor or Dean of Students. Students are not permitted to graduate while on suspension or during a semester in which their academic record has placed them on probation; students who are on Academic Probation may not graduate until they have met the conditions necessary to return to good standing. Students who are placed on probation as a result of their final semester's work are not permitted to graduate and must successfully complete at least one credit of work in a course used in GPA calculations during the next semester for which they are registered in order to qualify for "Satisfactory Academic Progress" and thus leave probationary status. The Academic Review Committee may stipulate additional terms required for students to return to good standing.

Students with two consecutive unsatisfactory academic records or two consecutive unsatisfactory promotionals are subject to suspension. Academic Suspension is for one full year, though students may petition the Academic Review Committee for an early return from suspension under unusual and compelling circumstances. Suspended students must request permission to return from the Academic Review Committee, through their studio department, and from the Dean's Office. Students who receive permission to return from suspension do so on probation and normally do not qualify for financial aid in their first semester. But the Committee will consider appeals to allow students to qualify for aid.

Suspended students allowed to return who do not achieve satisfactory academic standing in their first semester are subject to dismissal.

## DISCIPLINARY ACTION

### *Academic Integrity*

Students have an obligation to behave honorably and ethically in carrying out their academic, musical, and personal activities. In conjunction with the Discipline Committee, the Dean of Students will adjudicate issues of academic or personal integrity, including cheating or plagiarism. Penalties range from disciplinary probation to suspension or dismissal.

### ***Disciplinary Probation***

The Dean of Students and Discipline Committee are authorized to review student conduct considered detrimental to others or inconsistent with the expectations of NEC. They may recommend a warning, probation, or suspension. For policies and procedures, see the *Student Handbook*.

## **STUDIO**

Studio instruction is at the core of the Conservatory education. Students enrolled in four credits of studio can expect 14 scheduled one-hour private lessons each semester. Scheduling for these lessons is the responsibility of the student and instructor. Students must petition faculty for a make-up lesson at least 24 hours prior to missing a scheduled lesson. Consideration will be given to documented emergency circumstances.

### ***Studio as Elective Credit***

Students may take up to eight studio credits in the bachelor's program, or four in the master's, to fulfill elective requirements. Graduate Music-in-Education and Musicology majors may not exceed their studio credit requirement to fulfill electives. Students registering for more than four studio credits in a semester will be charged full tuition, plus the part-time tuition rate for studio beyond four credits.

### ***Beyond-Degree Studio***

Students who complete all studio requirements, yet remain enrolled in their program, may register for beyond-degree studio (charged at 60% of the studio rate: see *Tuition*). The Conservatory awards grades, but not credit, for beyond-degree studio. String majors who register for beyond-degree studio must also enroll in ensemble.

### ***Studio Instructor Change Petition***

Students who wish to consider changing studio instructors should begin by consulting their department chair; those studying with the chair should meet with the Provost. The procedure requires careful advising and needs the approval of the student's current and proposed instructor, department chair, and the Provost. Petitions for change of studio instructors should be completed prior to the beginning of the semester; they must be filed by the end of the Add/Drop period.

## **CHANGE OF PROGRAM OR MAJOR**

Students who wish to change their program or major should consult their studio instructor, academic advisor, and Dean of Students. They may change programs only with written approval from their studio instructor, department chair, academic advisor, the Dean of Students, and, where necessary, the Provost. Requests for change of program or major must be completed before the beginning of the semester in which the change will go into effect.

## PROMOTIONALS AND GRADUATION RECITALS

### *Promotionals*

Promotionals are departmental evaluations in students' major area of study; they usually take place after two semesters of studio enrollment. Students perform for their department faculty or present work for faculty review. Those who pass their promotional move up by class year; those who fail are placed on Academic Probation. Candidates for the Graduate Diploma give half or full recitals for promotionals (see *Department Requirements*); those in the Doctoral program are not required to give promotionals.

Students may neither drop nor withdraw from promotionals; under exceptional circumstances, though, they may petition the department chair and Dean of Students to have them deferred, using the Promotional Deferral form. When a deferred promotional request is approved, students drop the promotional and add it for the next semester. No grade appears on the transcript.

### *Graduation Recitals*

Most Conservatory programs require graduation recitals (see *Programs of Study*). In addition, some departments require a student to pass a pre-recital before giving the recital. Pre-recitals, if required, must occur in the same semester as the recital; a new pre-recital must be performed if the recital is postponed.

Students may perform their graduation recitals at any time up to one week before Commencement. Those wishing to give recitals off campus need prior approval from their department chair; they must submit recital tapes.

For D.M.A. recital requirements, see *Doctor of Musical Arts*.

## INDEPENDENT STUDY

Independent study provides an opportunity to explore areas of special interest; students work individually with teachers to research topics, meeting at specified intervals (normally at least three times) throughout the semester. Independent Study topics should not duplicate other Conservatory courses. Independent study is not permitted in studio, ensemble, or chamber music. Independent Study petitions must be completed and approved no later than the end of the Add/Drop period.

### *Undergraduate*

Students in the Bachelor's program may petition to earn from one to three credits for each faculty-directed independent study (up to a limit of six credits); those in the Undergraduate Diploma program may request independent study only in music-related subjects. Independent study credit applies to Liberal Arts or elective requirements.

To qualify, an undergraduate must have a minimum CGPA of 3.00 and must submit an independent study petition to the instructor, department chair, Undergraduate Academic Advisor, and Dean of Students.

### ***Graduate***

Graduate students may petition to apply independent study credit only toward elective requirements (up to a limit of two credits). A graduate student must have a minimum CGPA of 3.70 and must submit an independent study petition to the instructor, department chair, Graduate Academic Advisor, and Dean of Students.

### ***Doctoral***

Students in the D.M.A. program may register for Extended-Credit projects. These are independent studies conducted in connection with graduate musicology or theoretical studies courses. They carry one to two credits and must be approved by the instructor and the Associate Dean for Advanced Studies.

## **MASTER'S EXAMINATIONS IN MUSIC HISTORY AND MUSIC THEORY**

As part of their degree requirements, Master's candidates must pass the Music History comprehensive and Music Theory competency examinations, given each semester (see *Academic Calendar*). Students must be present at, and attempt all portions of, these examinations until they fulfill the requirements. They will have opportunities to review results with the faculty.

### ***Music History Comprehensive Examination***

The history exam tests students' familiarity with musical repertoire and stylistic developments from the Middle Ages to the present. The exam includes seven sections: listening, essay, Medieval/Renaissance, Baroque, Classical, Romantic, and 20th Century. Students may substitute sections on Jazz and Non-Western music for a maximum of two historical periods.

The goal of this exam is to assure that students graduating with Master's degrees in all departments have a secure working knowledge of music history. Master's students are expected to take the exam in their first semester of residency, thus enabling them to diagnose their own strengths and weaknesses in music history at an early point in their studies.

### ***Music Theory Competency Examination***

The theory exam tests students' skills in hearing and analysis. The hearing section consists of dictation of intervals, an unaccompanied tonal melody, and basic tonal chord progressions; analysis examines knowledge of musical structure.

Students must pass both parts of this exam before they may enroll in any Theoretical Studies course. They are required to take the examination each time it is offered until they pass it. Those who do not wish to meet the requirement by testing may enroll in the year-long, non-credit Graduate Remedial Music Theory class, for a fee (see *Tuition and Fees*). Passing this class is equivalent to passing the competency examination.

### *Off-Site Examinations*

Master's students may petition to take either the Music History or Music Theory examination off-site. Those wishing to do so must file written requests with the Graduate Academic Advisor no later than four weeks before the scheduled exam date.

Only students who have completed all other degree requirements and who reside out of state qualify for off-site exams (see *Petition for Off-Site Examinations*). There is a fee (see *Tuition and Fees*).

## CROSS-REGISTRATION

### *Undergraduate*

Conservatory students may enroll in classes taught at Northeastern University, Simmons College, and Tufts University (though not at the School of the Museum of Fine Arts through Tufts), applying such credits to their programs. Students cross-register for no more than two semesters, in courses that do not duplicate NEC offerings. Students whose native language is not English must have achieved a minimum TOEFL score of 540, completed both semesters of ESL I, or passed the NEC Test of English Proficiency to cross-register. Those selecting courses at Northeastern must first receive permission from NEC's Registrar and academic advisor, then from Northeastern's Registrar. Those selecting courses at Simmons or Tufts must first receive prior permission from NEC's Dean of Students, then from the course instructor and Dean at the second institution.

**Students who register for cross-registration through NEC but do not matriculate into a class at the second institution must either drop or withdraw from the NEC cross-registration indicated on their course listing for the semester. Students who fail to do so prior to the deadline for withdrawing from classes will receive a WA on their NEC transcript for the cross-registration course and will lose cross-registration privileges.**

### *Graduate*

Conservatory students may take graduate music courses at Tufts University and apply such credits to their programs. Generally, students may cross-register for no more than one semester, and may elect only courses that do not duplicate NEC offerings. Students must first receive permission from NEC's Dean of Students, then from the course instructor and Dean at Tufts.

Music Education majors and students pursuing Massachusetts Teacher Certification may cross-register at Northeastern University for selected courses that fulfill Music Education requirements. They must first receive permission from the Music-in-Education department chair and Dean of Students, then from Northeastern's Registrar.

**Students who register for cross-registration through NEC but do not matriculate into a class at the second institution must either drop or withdraw from the NEC cross-registration indicated on their course listing for the semester. Students who fail to do so prior to the deadline for**

withdrawing from classes will receive a *WA* on their NEC transcript for the cross-registration course and will lose cross-registration privileges.

## BACHELOR OF MUSIC DOUBLE MAJOR

Bachelor's Degree candidates who wish to apply for a double major, combining performance with Music History or Theoretical Studies, may do so at the end of their second year. Those wishing to combine two performance areas (or a performance area and composition) may apply to do so at the end of their first year. The double major requires approval from both department chairs, the academic advisor, and the Provost. Students who receive permission to pursue the double major must be in residence for five full-time years; they will be charged additional tuition for such programs (see *Tuition and Fees*).

## NEC/TUFTS UNIVERSITY FIVE-YEAR DOUBLE DEGREE PROGRAM

Students who wish to combine degree studies in music and liberal arts may apply to the NEC/Tufts University five-year double degree program, which awards the Bachelor of Music degree from NEC and the Bachelor of Arts (or Science) degree from Tufts. Tufts offers double-degree students the opportunity to major in any area except music and engineering.

Such students must earn a minimum of 82 credits at NEC and 24 credits (including foundation, distribution, and concentration requirements) at Tufts. In designing their program schedules, students consult with academic advisors at both institutions. They must complete all requirements at both institutions to qualify for either degree.

Students transferring from other institutions are not usually accepted into this program. However, those already enrolled at either NEC or Tufts may seek admission to the program by applying to the second school. Students wishing to end participation in the program may complete studies at either institution.

## SECOND MASTER OF MUSIC DEGREE

Graduate students who have completed a first Master's may earn a second Master of Music degree. At the end of their first year, students interested in pursuing this second Master's should consult with the Graduate Academic Advisor, then submit a proposed curriculum for approval by the department chair and Dean of Students. Pursuing a second Master's degree requires a formal application process. See the Graduate Academic Advisor for details.

The program requires at least two additional full-time semesters. Students must take all courses for the first major and any additional courses required for the second. Students hoping to earn a second Master's degree should anticipate enrolling in four additional semesters of studio; however, they may petition for permission to meet their requirements with only two more. Such petitions require the approval of the new department chair, Graduate Academic Advisor, and Provost.

## GRADUATION REQUIREMENTS

Students graduate when they have satisfactorily completed all program requirements.

To qualify for graduation, a degree/diploma candidate will:

- 1) see the academic advisor for a graduation review;
- 2) complete and file an intent to graduate form by the stipulated deadline (see *Academic Calendar*);
- 3) complete all degree requirements, including courses, promotionals, recitals, theses and final projects, non-credit requirements, courses transferred from other school(s), and degree examinations (for D.M.A. requirements, see *Doctor of Musical Arts*);
- 4) achieve a minimum CGPA of 2.00 (undergraduate) or 3.00 (graduate);
- 5) complete all grades of Incomplete or In Progress;
- 6) meet all obligations, including the return of books, instruments, and music to respective libraries;
- 7) pay any fees, tuition, fines, or emergency loans;
- 8) complete an exit interview with the Financial Aid Office;
- 9) complete the final semester of registered coursework with Satisfactory Academic Progress.

Students on Academic or Disciplinary Probation may not graduate until they have fulfilled the terms of probation.

NEC expects master's candidates to complete all degree requirements within five years of matriculation; doctoral students, within seven years.

Degree candidates who have not yet met their examination requirements may participate in the Commencement ceremony, provided they have completed all departmental evaluations (e.g., pre-recital, recital, portfolio), ensembles, and credit-bearing activities. Such students will not receive degrees.

## GRADUATION HONORS AND AWARDS

### *Academic Honors*

Faculty Council awards Academic Honors to degree candidates who achieve a cumulative grade point average of 3.70 (undergraduates) or 3.85 (graduates).

### *Distinction in Performance*

In consultation with departments, Faculty Council recognizes outstanding achievement in performance by awarding Distinction in Performance to degree and diploma candidates (excluding D.M.A. and Artist Diploma).

***George Whitefield Chadwick Medal***

Faculty Council awards the George Whitefield Chadwick Medal to a graduating bachelor's degree student whose record of achievement has been distinguished by superior accomplishment in the major field, supplementary studies, extracurricular activities, and citizenship.

***Gunther Schuller Medal***

Faculty Council awards the Gunther Schuller Medal to a graduate degree or diploma candidate who has made extraordinary contributions to the life of the Conservatory.

***Pi Kappa Lambda***

NEC's chapter of Pi Kappa Lambda, the national music honor society, inducts a small number of graduating students each year, on the basis of extraordinary musical and personal achievement. Pi Kappa Lambda also sponsors an annual scholarship competition for returning third- or fourth-year undergraduates, graduate students, and Artist Diploma candidates.

**PRESIDENTIAL SCHOLARS**

The Presidential Scholar awards, NEC's most prestigious scholarships, are given to returning students who exhibit exceptional ability and potential as performers. They are awarded at the President's Convocation in alternate years.

The Charlotte F. Rabb Presidential Scholars Fund

The E.P. and Margaret Richardson Presidential Scholars Fund

The John Moriarty Presidential Scholars Fund

The Laurence Lesser Presidential Scholars Fund

**ACADEMIC RECORDS**

The Registrar's Office issues official transcripts, which bear the notation *Official Transcript*, the College seal, and the Registrar's signature. In response to written requests (which must be dated and signed by the student), the Registrar's Office will send transcripts to designated institutions or issue them to students in sealed envelopes (if the seal is broken, they will be considered invalid). Unofficial transcripts, bearing the notation *Unofficial Transcript; not valid for transfer*, are issued to students for their own use. There is no charge for the first official or unofficial transcript (for subsequent charges, see *Tuition and Fees*). The Registrar's Office will not release transcripts or degrees for students whose accounts are in arrears.

NEC recognizes students' right to examine their educational records and control access by others in accordance with the Family Educational Rights and Privacy Act (FERPA), passed by the U.S. Congress in 1974. Copies of NEC's FERPA policy are available in the Registrar's Office.



JEFF THIEBAUTH

# HEALTH SERVICES AND RESIDENCE HALL INFORMATION

## HEALTH SERVICES

The Commonwealth of Massachusetts requires all students to enroll in qualifying student health insurance plans (Q-SHIPS). Therefore, NEC has arranged for its students to participate in a two-part student health services program: primary care, provided by Lane Health Center at Northeastern University; and student health insurance, administered by Chickering Insurance Agency. This plan covers basic accident and sickness benefits for a 12-month period, and meets or exceeds all Massachusetts Q-SHIP requirements. The Conservatory mails a full description of coverage to all students; additional copies are available in the Business Office, Dean's Office, and Office of Student Life.

### *Lane Health Center*

Located in the Forsyth Building at Northeastern University (within two blocks of NEC), Lane Health Center is a student health clinic providing urgent as well as scheduled health and wellness treatments. Services include emergency and primary care, some laboratory tests and x-rays, physical therapy, access to limited specialty clinics, and mental health treatment. Lane Health Center is equipped to deal with any medical condition with assistance of services from nearby medical centers.

Lane Health Center is open from Monday through Friday (M, T, TH, F 9:00 AM – 7:00 PM; W 11:00 AM – 7:00 PM), with additional hours on Saturdays (usually 9:00 AM – 1:00 PM). Students may see nurse practitioners and staff physicians with or without appointment; however, the staff encourage calling for appointments.

NEC requires all Residence Hall students to join the Lane Health Center; students not living in the Residence Hall are encouraged to join.

### *Chickering Health Insurance*

Students who enroll in the Conservatory-sponsored insurance program must enroll in the Lane Health Center. Those who subscribe to Lane Health Center, however, need not necessarily enroll in the insurance portion of the NEC Health Services program. Any student who demonstrates comparable insurance coverage may waive the insurance, provided he or she signs a waiver attesting to comparable insurance coverage and returns it to the Business Office on or before August 15, 2001. After that date, NEC will enroll all students who have not waived the Chickering Health Insurance, charging them for participation in the full NEC program.

Students are responsible for making sure that their health insurance complies with Massachusetts State Law. The web site for compliance standards is <http://www.state.ma.us/dhcfp>. For further information, students should contact the Business Office, Dean's Office, or Office of Student Life.

#### ***Leave of Absence Coverage***

Students who have paid the insurance premium and who take a leave of absence from NEC will be covered through the remainder of the coverage period (see *Leave of Absence Policy*).

#### ***Dental Coverage***

Neither Lane nor Chickering offers a dental plan; however, there are options available. For further information, contact the Office of Student Life.

#### ***Medical Records***

Prior to registration, students must submit the medical information required by federal and Massachusetts regulations, including proof of immunization.

#### ***Counseling Center***

NEC offers students an in-house counseling center to address a wide range of concerns, including performance anxiety, personal or professional identity, self-esteem, relationships, depression, anxiety, and substance abuse. Visits are confidential and free to enrolled students. For appointments or information, call (617) 585-1398.

### **CONSERVATORY RESIDENCE HALL**

#### ***Housing Contract***

The Conservatory Residence Hall provides double rooms, with a small number of single rooms and suites, to full-time students enrolled at the Conservatory. All undergraduates, including transfer students, must live in the Residence Hall during their first year at the Conservatory, unless they are:

- 1) living at home with parent(s);
- 2) 21 years of age or older;
- 3) married.

#### **Regulations**

- 1) The Residence Hall contract is binding for the full academic year.
- 2) The Residence Hall \$500 deposit secures a room, as space is available. This deposit is refundable following an acceptable inspection at the end of the year. The cost of damages incurred by students, however, will be subtracted from it. The deposit may also be refunded should a student decide, on or before June 15, not to reside in the Residence Hall.
- 3) The full Health Services fee is due August 1.
- 4) Rooms will be assigned as the Office of Student Life receives reservations and deposits.

- 5) Residence Hall rates include room and two meals per day: breakfast and dinner on weekdays, brunch and dinner on weekends. All Residence Hall students participate in the meal plan. Further information on the plan is available through the Office of Student Life.
- 6) NEC reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract without refund in cases of students whose behavior is detrimental to the interests of students or the community.
- 7) Residents who withdraw from NEC must follow Conservatory procedures (see *Change in Status Policy*); however, the time period will begin on the day the Residence Hall opens, rather than on the first class day.

#### ***Resident Assistants***

Six Resident Assistants serve as advisors and counselors for residential students. They work closely with the Office of Student Life on programming, events, and activities.

#### ***Vacation Policy***

During Thanksgiving and spring vacations, the Residence Hall remains open, though there is no meal service. The Residence Hall closes for winter vacation.



# FINANCIAL INFORMATION

Tuition and fees cover only part of the cost of educating NEC students. The balance is met by funds, gifts, and bequests. NEC makes every effort to assist students through scholarships and other financial aid; government funds are also available for those who qualify.

## TUITION

The Conservatory expects students to be full-time (for status definitions, see *Credit Loads and Enrollment Status*).

### *Bachelor of Music, Undergraduate Diploma, Master of Music, Doctor of Musical Arts*

*Full-time tuition* (academic year) \$ 21,550

#### *Part-time tuition\**

Studio per semester (4 credits)	\$ 5,390
Undergraduate course credit hour	\$ 700
Graduate course credit hour	\$ 1,400

#### *Non-credit*

Beyond-degree studio per semester (4 credits)	\$ 3,230
Beyond-degree studio per semester (2 credits) (see <i>Beyond-Degree Studio</i> )	\$ 1,615
Graduate Remedial Theory Class	\$ 800
Language Class (Vocal Perf. & Ped. only)	\$ 1,000

### *Graduate Diploma*

*Full-time tuition* (academic year) \$ 17,800

*Part-time tuition\** (see Master's tuition)

*Opera surcharge* (per semester) \$ 1,000  
(charged to full-time Graduate Diploma students  
in the Opera Program)

### *Special Students*

*Studio* (per semester) \$ 5,390

## RESIDENCE HALL ROOM AND BOARD

(includes two meals a day, seven days a week)

Double Room	\$ 9,400
Suite	\$ 12,500
Single Room	\$ 12,500

## FEES

*Preliminary Fees*

Application and audition <sup>1</sup>	\$ 100
Application for additional NEC degree program <sup>1</sup>	\$ 50
Audition schedule change <sup>1</sup>	\$ 75
Each additional entrance audition	\$ 60
Special student application <sup>2</sup>	\$ 100

*Deposits*

Residence Hall reservation <sup>3</sup> & damage deposit <sup>4</sup>	\$ 500
Tuition deposit for new students <sup>1</sup>	\$ 500

*General Fees*

Student services	\$ 250
Continuance (per semester) <sup>5</sup>	\$ 150
Administrative fee <sup>6</sup>	\$ 50
Reactivation fee <sup>6</sup>	\$ 50
Course audit <sup>7</sup>	\$ 325
Delayed recital (per semester) <sup>8</sup>	\$ 250
Off-Site Graduate Examination (per exam)	\$ 100
Electronic Music Studio <sup>9</sup>	\$ 100
Late registration <sup>14</sup>	\$ 100
Late tuition payment	\$ 300
Priority Practice rooms (per year):	
Collaborative Piano, Piano, Organ, and Harpsichord	\$ 120
Percussion	\$ 60
Practice teaching <sup>10</sup>	
All Grades Certification	\$ 700
Partial Grades Certification	\$ 500
Transcript Request <sup>11</sup>	\$ 7
Dossier Request	\$ 15

*Health Services*

N.E.C. Health Insurance, individual plan <sup>12</sup> (includes Lane Health Center)	
[Family plan available for insurance portion]	\$ 1019
Lane Health Center (without Insurance <sup>13</sup> )	\$ 300

\* Students may enroll part-time only with prior permission from the Dean of Students (see *Residence Policy*).

## FOOTNOTES

- 1) Non-refundable.
- 2) Refundable if course/studio is unavailable.

- 3) Refundable if the Office of Student Life receives written confirmation of cancellation by June 15.
- 4) Refundable upon vacating the room after an acceptable inspection.
- 5) Charged each semester to students who are matriculated but not registered for any credit-bearing activity; includes library privileges. Not charged to students on leave of absence or registered for practice teaching. This fee does not include practice room privileges.
- 6) The Administrative Fee is charged to students who leave active status without notifying the Conservatory. The Reactivation Fee is charged to all students returning from inactive status or suspension.
- 7) See *Auditing*.
- 8) Charged after all credit-bearing requirements are completed; allows students to use practice room facilities.
- 9) Charged to students registered for any electronic music course.
- 10) A fee of \$500, in addition to tuition, is charged to all full- and part-time students who register for K-8 or 6-12 Teaching Apprenticeship (Practicum) (MIE 481 or MIE 482). A fee of \$650 is charged to all students who register for both MIE 481 and MIE 482. These fees are non-refundable.
- 11) See *Academic Records*.
- 12) Massachusetts law requires insurance for all students. This fee includes NEC-sponsored Chickering Health Insurance and Lane Health Center. NEC student insurance may not be purchased separately; those who demonstrate comparable coverage prior to August 1 may petition to waive insurance portion. January matriculants are charged \$765 for NEC health service insurance (including Lane Health Center).
- 13) Required of Residence Hall students; available to off-campus students either alone or as part of NEC Health Insurance Services.
- 14) Charged to all continuing students who fail to register during the pre-registration period and all students who miss a scheduled registration appointment. Students who miss their registration appointment are also required to wait until the end of the registration period to reschedule their appointment.

## PAYMENTS

### *Fall semester, due August 1*

- Half tuition
- Half room and board
- Full health services (non-refundable)
- Half practice room fee (See *Fees*)
- Full student activities and services fee
- Half Opera surcharge (Grad. Diploma only)

*Spring semester, due December 15*

Half tuition

Half room and board

Half practice room fee

Health services (for January, see note 10)

Full student activities and services fee (for January matriculants)

Veterans must also make arrangements for payment by these dates.

A \$300 late payment fee is charged on all delinquent accounts.

**PAYMENT PLANS**

Since some students prefer to pay tuition and fees in equal installments over the academic year, NEC has made arrangements with several commercial firms for such payment on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For further information, please contact the Business Office.

**VETERANS**

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38 of the Mass. General Laws, and by the Veterans' Administration under the provisions of Chapter 31 of Title 38: Bachelor of Music (four-year and double-major five-year programs), NEC/Tufts University Five-Year Double Degree, Undergraduate Diploma, and Master of Music. To be eligible for full-time benefits, undergraduates must register for a minimum of 12 semester credits; graduates must register for a minimum of 8 semester credits. Eligible veterans must file appropriate forms each semester with the Registrar.

**REFUND POLICY**

The Conservatory uses federal guidelines to determine refunds for new and returning students, as assessed by the Financial Aid Office and disbursed by the Business Office. New and returning students who petition the Dean's Office in writing by noon on the dates below are eligible for refunds (as stipulated: see *Tuition and Fees*).

Refund	Fall 2001	Spring 2002
100%	through 5 September	through 14 January
90%	through 18 September	through 28 January
75%	through 2 October	through 13 February
50%	through 26 October	through 15 March

After completing 50% of the term, students will be responsible for all tuition and fees. Continuing students who leave active status without notifying the Dean's Office are subject to a \$ 100 administrative and reactivation fee.

For further information, see the Financial Aid Office's *Financing Your Education*.

## FINANCIAL AID

NEC awards financial aid, including scholarships, federal and state grants, loans, and student employment, on the basis of financial need, musical ability, and academic achievement. NEC participates in the Federal Pell Grant Program (undergraduate), Federal Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Federal Perkins Loan Program, Federal Stafford Student Loan Program (Subsidized and Unsubsidized), Federal Parent Loans for Undergraduate Students, and the Federal College Work-Study Program.

The Financial Aid Office must be able to confirm that males required to register for Selective Service are registered before an aid offer is made.

Financial aid is awarded annually. Applications must be filed each year and are not complete without the Free Application for Federal Student Assistance (FAFSA) with the Federal Student Aid Programs division of the U.S. Department of Education, with a copy released electronically to NEC's Financial Aid Office. Information from the FAFSA is the basis of the Financial Aid Office assessment of family contribution and student need.

## POLICIES

Federal law and NEC rules require that students receiving aid be in good academic standing and make satisfactory progress toward their degrees (for further information see *Academic Standing*).

## APPLICATION PROCEDURES

Students must submit the following materials to the Financial Aid Office. Late applications are considered only if funds remain available.

### *U.S. Citizens and Eligible Non-Citizens*

- 1) Application for Financial Assistance (contained in the NEC Admission and Application package, or available in the NEC Financial Aid Office). New students must file by December 1st while returning students must file by February 2nd.
- 2) The FAFSA must be filed with the Federal Student Aid Programs Office no later than February 2nd.
- 3) Some federal aid applicants will be selected for income verification. These applicants must complete a worksheet and provide a signed copy of their 2000 Federal Tax Return. Undergraduates must also provide a signed copy of their parents' 2000 Federal Tax Return.

### *International Students*

- 1) Application for Financial Assistance (contained in the NEC Admission and Application package or available in the NEC Financial Aid Office), including the International Student Application must be filed by December 1st (new students) or February 2nd (returning students).

## FEDERAL PROGRAMS: U.S. CITIZENS AND PERMANENT RESIDENTS

### *Federal Pell Grants (undergraduates)*

The Federal Government awards Pell Grants directly to students who demonstrate extraordinary financial need and do not have a previous bachelor's degree. Pell Grants are the foundation of NEC financial aid packages; therefore, all undergraduates requesting financial assistance *must* apply.

### *Federal Supplemental Educational Opportunity Grants (undergraduates)*

Supplemental Educational Opportunity Grants (SEOG) assist a limited number of undergraduates who demonstrate exceptional financial need, Pell Grant recipients receive priority consideration. SEOGs, which range from \$500 to \$4,000 for the academic year, are awarded by the Financial Aid Committee with scholarship awards. They need not be repaid.

### *Federal Perkins Loans*

NEC administers Perkins Loans with money allocated by the federal government and repayments received from former NEC recipients. Repayment of the principal, plus 5% simple interest per year, starts nine months after the student ceases to enroll at least half time at an eligible institution.

### *Federal Stafford Loans (Subsidized and Unsubsidized)*

Students apply for Stafford Loans with banks, savings and loan associations, or credit unions of their choice. The loan proceeds are disbursed to NEC, usually by electronic fund transfer, and then applied to student accounts. Repayments of both principal and interest begin six months after students cease to enroll at least half time.

### *Federal PLUS Loans*

The parents of dependent, undergraduate students may be able to borrow a federally guaranteed educational loan from any participating lender by passing a credit check. The limit on borrowing in a given academic year is the estimated cost of attendance minus aid/loans processed to date. Both the student and the parent borrower must be U.S. citizens or permanent residents and the student must be making satisfactory academic progress in his/her chosen degree program.

### *Private Educational Loans*

A variety of private educational loans are available to students and/or their families for amounts up to the full cost of education. For further information, students should contact the Financial Aid Office.

### *Federal College Work-Study*

Through the College Work-Study Program, students demonstrating financial need may qualify for work-study for on-campus employment. Jobs average 8 to 15 hours per week, payable at the federal minimum wage or higher. Eligible students are responsible for locating their own on-campus employment; we recommend using the job placement listings in the Financial Aid Office. Neither

employment nor the amount of eligibility is guaranteed, although more than 95% of NEC's eligible students find employment. Eligibility amounts are not deducted from students' bills. College Work-Study is available to U.S. citizens and eligible non-citizens only. Some work opportunities, though, may be available for international students outside of the federal Work-Study program.

## CONSERVATORY PROGRAM: DEPARTMENTAL ASSISTANTS

Positions as Departmental Assistants are often available, primarily to graduate students whose abilities and talents are known to the faculty. Students may apply for such positions in the following areas: Composition, Contemporary Improvisation, Historical Performance, Jazz Studies, Liberal Arts, Music History, Music Theory, Organ, Piano, Strings, Voice, Chorus, Symphony Orchestra, Wind Ensemble, and the Performance and Choral Libraries. Positions in Collaborative Piano and Music Education are open to graduate students only. Some departments may require students who fill these positions to be eligible for the Federal College Work-Study Program.

## STATE PROGRAMS

### *(undergraduates)*

Residents of Connecticut, the District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for state scholarships. To be considered, students must respond to the FAFSA questions regarding student residency, state of issue for drivers' license, and parent residency (if applicable).

## LOANS

### *Beneficent Society Loans*

NEC's Beneficent Society has a fund to assist recommended graduate students with tuition expenses. Loans are granted interest-free with the understanding that they will be repaid according to a reasonable repayment plan after graduation or withdrawal. The repayments allow for the continued availability of these funds to other students needing help.

### *Emergency Short-Term Loans*

A limited number of short-term emergency loans are available. These loans may not be applied to tuition. The following sources provide funds for these loans:

Mr. and Mrs. Philip R. Allen Endowment

The Alvan T. and Viola D. Fuller Fund

The Charles Oscar Sink Memorial Fund



# UNDERGRADUATE PROGRAMS OF STUDY

## BACHELOR OF MUSIC

The undergraduate curriculum provides extensive training in students' majors, comprehensive instruction in music theory and music history, and an introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

Bassoon	Music History
Clarinet	Oboe
Composition	Organ
Contemporary Improvisation*	Percussion
Double Bass	Piano
Euphonium	Saxophone
Flute	Theoretical Studies
Guitar	Trombone
Harp	Trumpet
Historical Performance	Tuba
Horn	Viola
Jazz Studies*	Violin
Jazz Composition Concentration	Violoncello
Jazz Performance Concentration	Vocal Performance

In addition to degree programs, undergraduates may also pursue a Music-in-Education Concentration.

*\* Contemporary Improvisation and Jazz Studies programs are offered through the Improvisation department.*

<b>BRASS</b>	<b>CREDITS</b>
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio .....	32
PRCBR 100	
Brass .....	4
PRCBR 340T (4 semesters)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music .....	2
CHM 120	
Electives .....	10
<b>Total Credits .....</b>	<b>120</b>

#### **Additional Requirements**

- 1) *Horn majors: participation in Horn Class for four semesters (PRCBR 120T); trombone majors: participation in Trombone Choir for four semesters (PRCBR 140). One of the four semesters may be applied to the Chamber Music requirement by registering for one credit hour. The remaining three semesters must be registered for zero credit hours*
- 2) *Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)*
- 3) *Pre-recital and recital in fourth year (PRCBR 499)*

COMPOSITION	CREDITS
Studio .....	32
CMP 100	
Composition .....	20
CMP 131 (first year)	
CMP 411T-412T* (second year)	
CMP 453T-454T (third year)	
CMP 515-516 or 517-518 (third year)	
CMP 443T-444T (fourth year)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble** .....	4
Class Instruction .....	2
from: PNO 130, VC 161-162, 261-262	
<b>Total Credits .....</b>	<b>122</b>

\* For CMP 411T, the prerequisite of THYU 207-208 is waived

\*\* CHOR 110, or other ensemble as determined by applied instrument/voice, with approval of Department Chair and Ensemble Director

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (CMP 195, 295, 395)
- 2) If the third-year promotional is not passed, an additional review is required during the fourth year (CMP 490)

CONTEMPORARY IMPROVISATION	CREDITS
Studio .....	32
IMPRV 100 or as assigned	
Improvisation .....	12
IMPRV 181T-182T, 283T-284T, 385T-386T	
Music Theory .....	20
THYU 101-102, 106 (8 credits)	
THYU 207-208 (6 credits)	
THYU 201, 202 or THYU 300 level classes (6 credits)	
Music History .....	12
MHST 111, 211, 212 (6 credits)	
electives (6 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
IMPRV 110	
Electives .....	10
<b>Total Credits .....</b>	<b>120</b>

**Additional Requirements**

- 1) *Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395); students submit a tape of two pieces and a paper outlining the year's progress and plans for the future*
- 2) *Recital in fourth year (IMPRV 499)*

GUITAR	CREDITS
Studio .....	32
STR 100	
Strings .....	4
STR 283T-284T (second year)	
STR 383T-384T (third year)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	

<b>Liberal Arts</b> .....	<b>24</b>
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
<b>Interdisciplinary Studies</b> .....	<b>2</b>
INT 333-334 (third year)	
<b>Ensemble</b> .....	<b>6</b>
CHOR 110 (4 semesters)	
STR 110 (2 semesters)	
<b>Chamber Music</b> .....	<b>4</b>
CHM 120 or STR 140T	
<b>Electives</b> .....	<b>10</b>
<b>Total Credits</b> .....	<b>120</b>

**Additional Requirements**

- 1) *Promotional at the end of the first, second, and third years (STR 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (STR 499)*

<b>HARP</b>	<b>CREDITS</b>
Studio .....	32
WW 100	
<b>Music Theory</b> .....	<b>26</b>
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
<b>Music History</b> .....	<b>12</b>
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
<b>Liberal Arts</b> .....	<b>24</b>
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
<b>Interdisciplinary Studies</b> .....	<b>2</b>
INT 333-334 (third year)	
<b>Ensemble</b> .....	<b>8</b>
ORCH 110	
<b>Chamber Music</b> .....	<b>2</b>
CHM 120	
<b>Electives</b> .....	<b>14</b>
<b>Total Credits</b> .....	<b>120</b>

**Additional Requirements**

- 1) *Promotional at the end of the first, second, and third years (WW 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (WW 499)*

HISTORICAL PERFORMANCE	CREDITS
Studio .....	32
HP 100	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 211-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
HP 110	
Electives .....	16
Total Credits .....	120
<b>Additional Requirements</b>	
1) <i>Promotional at the end of the first, second, and third years (HP 195, 295, 395)</i>	
2) <i>Recital in fourth year (HP 499)</i>	
JAZZ STUDIES	CREDITS
Studio .....	32
IMPRV 100 or as assigned by department	
Improvisation* .....	16
IMPRV 181T-182T, 368, 378, 455T, 473T-474T	
IMPRV 283T or 483T	
Music Theory .....	20
THYU 101-102, 106 (8 credits)	
THYU 207-208 (6 credits)	
THYU 201, 202 or THYU 300 level classes (6 credits)	
Music History .....	12
MHST 111, 211, 212 (6 credits)	
MHST 117 (2 credits)	
from: MHST 408, 438 (2 credits)	
elective (2 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	

Small Jazz Ensemble**	8
IMPRV 110	
Electives	6
<b>Total Credits</b>	<b>120</b>

\* Placement by exam; IMPRV 263-264 may also be required

\*\* Not required for Jazz Composition; credits not earned in ensemble are earned as electives; Large Jazz Ensemble may also be required

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395)
- 2) Written exam may be included as part of the third-year promotional
- 3) Recital in fourth year for Jazz Performance majors (IMPRV 499); Portfolio Review in fourth year for Jazz Composition majors (IMPRV 497)

<b>MUSIC HISTORY*</b>	<b>CREDITS</b>
Studio	32
Instrumental/vocal (first, second, third years: 4 credits each semester; fourth year: 2 credits each semester)	
Thesis MHST 100 (fourth year: 2 credits each semester)	
Music History	20-26
MHST 111, 112, 211, 212 (8 credits)	
MHST 535-536 (third year; 4 credits)	
electives (8-14 credits)	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
LARTS 181-182 (6 credits)**	
electives (12 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble***	6
Electives	4-10
<b>Total Credits</b>	<b>120</b>

\* Students who apply to this program must meet audition requirements for their applied instrument or voice

\*\* Students may test out of the language requirement, or substitute another language for German, with permission from the Music History department chair

\*\*\* Determined by applied instrument/voice and/or ensemble audition

#### Additional Requirements

- 1) Promotional in applied department at the end of the first, second, and third years (195, 295, 395)
- 2) Portfolio of papers written during the program of study, presented for review in the fourth year (MHST 497)
- 3) Lecture recital, or separate lecture and half recital, in fourth year adjudicated by the Music History and the applied department faculty (MHST 499)

ORGAN	CREDITS
Studio .....	32
ORG 100	
Organ .....	10
ORG 413T-414T (third year; 2 credits)	
ORG 521-522 (third or fourth year; 4 credits)	
ORG 571-572 (third or fourth year; 4 credits)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	



Ensemble .....	4
CHOR 110	
Electives .....	10
Total Credits .....	<u>120</u>

**Additional Requirements**

- 1) *Promotional at the end of the first, second, and third years (ORG 195, 295, 395)*
- 2) *Half recital in third year (ORG 397)*
- 3) *Recital in fourth year (ORG 499)*

<u>PERCUSSION</u>	<u>CREDITS</u>
Studio .....	32
PRCBR 100	
Percussion .....	13
PRCBR 325T-326T	
PRCBR 130T (4 semesters)*	
PRCBR 360T (4 semesters)	
PRCBR 435T-436T, 437T-438T	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHIST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Electives .....	3
Total Credits .....	<u>120</u>

\* Recommended for the first and second years

**Additional Requirements**

- 1) *Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (PRCBR 499)*

PIANO	CREDITS
Studio .....	32
PNO 100	
Piano .....	5
PNO 347T-348T (second, third, or fourth year; 3 credits)	
PNO 451T (fourth year; 2 credits)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	6
CHOR 110 (four credits may be satisfied by any of the following during the second and third year: ACMP 303T, ACMP 417T, CHM 271T)	
Chamber Music .....	1
CHM 120 or CHM 271T	
Electives .....	12
<b>Total Credits .....</b>	<b>120</b>

**Additional Requirements**

- 1) *Performance of works from the complete repertoire*
- 2) *Promotional at the end of the first, second, and third years (PNO 195, 295, 395)*
- 3) *Pre-recital and recital in fourth year (PNO 499)*

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio .....	32
STR 100	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble* .....	8
ORCH 110	
Chamber Music** .....	2 or 5
double bass: STR 130T (2 credits)	
violin, viola, violoncello: CHM 120 (5 credits)	
Electives .....	11 or 14
double bass: 14 credits	
violin, viola, violoncello: 11 credits	
<b>Total Credits .....</b>	<b>120</b>

\* Part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)

\*\* Recommended for violin majors: performance on viola in chamber music and orchestra, one semester; Viola Class for Violinists (STR 449T)

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)
- 2) Pre-recital and recital in fourth year (STR 499)

<b>THEORETICAL STUDIES</b>	<b>CREDITS</b>
Students begin the Theoretical Studies major in the third year after approval by the Theoretical Studies department chair. To begin the Theoretical Studies major, students must pass a second-to-third-year promotional in their applied area.	
Studio .....	32
applied area (16-24 credits)	
Theoretical Studies THYU 100 (8-16 credits; third year optional)	
Theoretical Studies .....	12
undergraduate or graduate courses by advisement	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble* .....	6
Electives .....	6
<b>Total Credits</b> .....	<b>120</b>

\* Determined by applied instrument/voice and/or ensemble audition

#### Additional Requirements

1) Analytical or compositional project in fourth year

2) Portfolio of theoretical work from the third and fourth years if requested by department (THYU 497)

<b>VOCAL PERFORMANCE</b>	<b>CREDITS</b>
Studio .....	32
VC 100	
Voice .....	4
VC 363T-364T (third year)	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	

Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
LARTS 187-188 (first year; 6 credits)	
LARTS 181-182 (second year; 6 credits)	
LARTS 185-186 (third year; 6 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
CHOR 110*	
Electives .....	12
<b>Total Credits .....</b>	<b>120</b>

\* In rare circumstances, Vocal Performance majors admitted to Opera Studies may substitute OPRA 510 for this requirement

#### Additional Requirements

- 1) Keyboard proficiency in sight reading and accompaniment
- 2) Promotional at the end of the first, second, and third years (VC 195, 295, 395)
- 3) Pre-recital and recital in fourth year (VC 499)

WOODWINDS	CREDITS
Flute, Oboe, Clarinet, Bassoon, Saxophone*	
Studio .....	32
WW 100	
Music Theory .....	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History .....	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts .....	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies .....	2
INT 333-334 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music .....	2
CHM 120	
Electives .....	14
<b>Total Credits .....</b>	<b>120</b>

\* Saxophone majors only: up to 8 hours of applied study in the jazz area may be substituted after the first semester of the sophomore year and before the second semester of the senior year with approval from the major teacher and the Improvisation department chair

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

## UNDERGRADUATE DIPLOMA

This program provides intensive studio instruction during three years of study in instrumental performance, vocal performance, or composition. Students register for repertoire coaching, ensemble, chamber music, and course work related to their major. Audition standards are higher than those for the Bachelor of Music program.

## CREDITS

Studio/Coaching .....	28-36
Course Work .....	24-36
Ensemble* .....	0-6
Chamber Music .....	0-6
CHM 120	
<b>Total Credits .....</b>	<b>72</b>

\* *Orchestral instrument majors: six semesters for credit. String majors who are part time and registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)*

## Additional Requirements

- 1) *Promotional at the end of the first and second years (195, 295)*
- 2) *Pre-recital and recital in the third year (399); not required for Composition majors*



## MUSIC-IN-EDUCATION CONCENTRATION

New England Conservatory offers a Music-in-Education (MIE) Concentration to prepare students for entry into the field of education, even as they pursue their degree requirements in any major. The program has three components: classroom study (including introductory courses), guided internships, and work in the new laboratory schools. The MIE Concentration is not a teacher certification program. However, students may use some courses and credits toward state certification. The Music-in-Education Department works closely with NEC's School of Continuing Education to enable College students to accrue credits that could be used toward certification even after they have completed their degrees. Further information about state certification is available through the Music-in-Education Department. Students who successfully complete an MIE guided internship sequence in a public educational setting are eligible for a Music-in-Education fellowship, which defrays \$500 in NEC tuition.

The Music-in-Education Concentration requires one core course, one elective, and two semesters of a Guided Internship Sequence (see *Course Offerings*). Any student may take one Music-in-Education course each semester for zero credit (except for graduate core and elective offerings). Graduate students wishing to pursue the Concentration must register for the graduate-level core course for credit. They may also register for undergraduate guided internship sequences and MIE undergraduate elective courses for zero credit.

Guided Internships sequences extend over two semesters: the first provides theoretical orientation in a specific area of education; the second offers practical work in a closely supervised and related pedagogical experience. Guided Internships focus on six areas: Pedagogy of the Private Lesson; Classroom Music; Music in Interdisciplinary Settings; Coaching, Conducting and Rehearsing Performance Ensembles (including composing and arranging for school ensembles); Artist-in-Residence; and Arts Education Organizations.

The MIE Concentration also accepts some pedagogy and conducting courses offered in other departments, including some required of majors: Teaching Music History (MHST 537), Piano Pedagogy (PNO 451T/551T), String Pedagogy (STR 462T/562T), Teaching of Compositional Practice (THYG 551/552), Vocal Pedagogy (VC 565/566), Wind Ensemble Conducting (WNDEN 437T/438T), Orchestral Conducting (ORCH 567), and Choral Conducting (CHOR 437T/438T).



# GRADUATE PROGRAMS OF STUDY

## MASTER OF MUSIC

The Master of Music curriculum focuses on studio and ensemble work, supplemented by academic course requirements in musicology and theoretical studies, as well as electives. Additional study is provided through frequent masterclasses, guest artists, and repertoire classes.

Degree programs may be pursued in the following majors:

Bassoon	Oboe
Choral Conducting	Opera
Clarinet	Orchestral Conducting
Collaborative Piano	Organ
Composition	Percussion
Contemporary Improvisation	Piano
Double Bass	Saxophone
Euphonium	Theoretical Studies
Flute	Trombone
Guitar	Trumpet
Harp	Tuba
Historical Performance	Viola
Horn	Violin
Jazz Studies	Violoncello
Concentration in Composition	Vocal Pedagogy
Concentration in Performance	Vocal Performance
Music Education	Wind Ensemble Conducting
Musicology	

<u>BRASS</u>	<u>CREDITS</u>
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio ..... PRCBR 500	16
Brass ..... PRCBR 540T (recommended for first year)	2
Musicology .....	2
Theoretical Studies .....	2
Electives .....	14
<b>Total Credits .....</b>	<b>36</b>

**Additional Requirements**

- 1) *Participation in ensemble for four semesters (ORCH 510)*
- 2) *Horn majors: participation in Horn Class for two semesters (PRCBR 520T); trombone majors: participation in Trombone Choir for two semesters (PRCBR 540). Students may earn one elective credit by participation in one semester of Horn or Trombone Choir registered as Chamber Music (CHM 520)*
- 3) *Promotional at the end of the first year (PRCBR 595)*
- 4) *Pre-recital and recital in second year (PRCBR 699)*

<u>CHORAL CONDUCTING</u>	<u>CREDITS</u>
Studio ..... CHOR 500	16
Conducting ..... CHOR 503-504, 567-568, 667-668	12
Theoretical Studies .....	2
Rec: THYG 561 or THYG 562	
Musicology .....	2
Rec: MHST 507 or MHST 508	
Electives .....	4
Rec: VC 563T-564T or VC 565-566	
<b>Total Credits .....</b>	<b>36</b>

**Additional Requirements**

- 1) *Participation in NEC Chorus and/or Chamber Singers (CHOR 510 and/or 520) for four semesters*
- 2) *Advanced skills in sight-singing, solfège*
- 3) *Keyboard facility*
- 4) *Working knowledge of Latin, German, French and Italian*
- 5) *Recital in second year (CHOR 699)*

COLLABORATIVE PIANO	CREDITS
Studio .....	16
ACMP 500	
Voice .....	4
VC 563T-564T	
Collaborative Piano .....	12
ACMP 507-508, 607-608	
8 credits from: 518, 571-572, 573-574, 575-576, 577-578, by advisement	
Musicology .....	2
Theoretical Studies .....	2
<b>Total Credits .....</b>	<b>36</b>

**Additional Requirements**

- 1) *Promotional at the end of the first year (accompanying two vocal and two instrumental promotionsals may be used as a substitute) (ACMP 595)*
- 2) *Recital in the final semester (ACMP 699)*

COMPOSITION	CREDITS
Studio .....	16
CMP 500	
Composition .....	4
CMP 555-556 (first year)	
Theoretical Studies .....	8
Electives .....	8
<b>Total Credits .....</b>	<b>36</b>

**Additional Requirements**

- 1) *First-year review: presentation of work completed during the first year (CMP 593)*
- 2) *If the first-year review is not passed, an additional review is required during the second year (CMP 693)*

CONTEMPORARY IMPROVISATION	CREDITS
Studio .....	16
CI 500	
Contemporary Improvisation .....	8
CI 571-572, 671-672	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	8
<b>Total Credits .....</b>	<b>36</b>

**Additional Requirements**

- 1) *Graduate Third Stream Ear Training (CI 057-058) required for students who fail the departmental aural exam given during orientation; passing the exam or this course is prerequisite to the second year of study*
- 2) *Promotional at the end of the first year (CI 595)*
- 3) *Recital in second year (CI 699)*

<u>GUITAR</u>	<u>CREDITS</u>
Studio .....	16
STR 500	
Guitar .....	2
STR 583T-584T	
Musicology .....	2
Theoretical Studies .....	2
Chamber Music .....	2
CHM 520 or STR 540T	
Electives .....	12
Total Credits .....	<u>36</u>

**Additional Requirements**

- 1) *Promotional at the end of the first year (STR 595)*
- 2) *Recital in second year (STR 699)*

<u>HARP</u>	<u>CREDITS</u>
Studio .....	16
WW 500	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
Total Credits .....	<u>36</u>

**Additional Requirements**

- 1) *Participation in ensemble for four semesters (ORCH 510)*
- 2) *Promotional at the end of the first year (WW 595)*
- 3) *Pre-recital and recital in second year (WW 699)*

<u>HISTORICAL PERFORMANCE</u>	<u>CREDITS</u>
Studio .....	16
HP 500	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
Total Credits .....	<u>36</u>

**Additional Requirements**

- 1) *Participation in ensemble for four semesters (HP 510)*
- 2) *Majors with vocal concentration: proficiency in French, German, and Italian diction; Diction (VC 563-564) recommended*
- 3) *Promotional at the end of the first year (HP 595)*
- 4) *Recital in second year (HP 699)*

<u>JAZZ STUDIES</u>	<u>CREDITS</u>
Studio .....	16
JS 500 or as assigned by department	
Jazz Studies .....	4
four credits from: JS 555T or 577 (not both), 556T, 579T, 580T	
Musicology .....	2
Electives .....	14
Total Credits .....	<u>36</u>

**Additional Requirements**

- 1) *Jazz Performance majors: participation in Small Jazz Ensemble for four semesters (JS 510); Large Jazz Ensemble may also be required*
- 2) *Promotional at the end of the first year (JS 595)*
- 3) *Jazz theory and ear training comprehensive exam*
- 4) *Jazz Performance majors: recital in second year (JS 699); Jazz Composition majors: Portfolio Review (JS 697)*

<u>MUSIC EDUCATION</u>	<u>CREDITS</u>
Music-in-Education Core Courses .....	6
MIE 511 (2 credits)	
MIE 521 (2 credits)	
MIE 522 (2 credits)	
Music-in-Education Research Courses .....	4
MIE 541 (2 credits)	
MIE 542 (2 credits)*	
Music-in-Education Electives .....	12
12 credits from: MIE 525, 526, 528, 532, 543, 555, 563, 681, 682	
Studio .....	8
Musicology .....	2
Theoretical Studies .....	2
Musicology/Theoretical Studies .....	2
Total Credits .....	<u>36</u>

\* *Research Thesis in Music Education (MIE 542) must be approved by both department chair and faculty reader.*

*NOTE: Music Education majors may audition for ensemble placement after consultation with the MIE Department Chair. Placement in ensemble is not guaranteed.*

MUSICOLOGY*	CREDITS
Musicology .....	22
MHST 535-536 (first year)	
MHST 537 (first semester)	
MHST 580 (four semesters)	
MHST any 500-600 courses; 16 credits	
MHST 527 requires department chair's permission	
Theoretical Studies .....	4
Studio .....	4
Electives .....	6
<b>Total Credits .....</b>	<b>36</b>

\* As part of the admission requirements, students must take the Graduate Music History Comprehensive Exam. Students showing a deficiency in any area will be required to retake parts of the exam

#### Additional Requirements

- 1) Reading skills examination in at least one language (French, German, or Italian)
- 2) Evaluation of progress at the end of the first year
- 3) Portfolio of course papers (MHST 697)
- 4) Honors thesis (MHST 681-682) may substitute for two Musicology courses and the portfolio
- 5) Written/oral exam at end of the second year (MHST 693)

OPERA STUDIES	CREDITS
This major can be earned only as a second master's degree through completion of a minimum of 16 credits beyond the requirements of the M.M. in Vocal Performance or the M.M. in Vocal Pedagogy. Only M.M. in Vocal Performance and M.M. in Vocal Pedagogy majors at NEC who have completed two years of study and have been participating in the NEC Opera Studies program are eligible to apply for this second master's.	
Vocal Performance/Pedagogy* .....	36
(see Programs of Study)	
Studio .....	8
VC 500	
Opera Performance** .....	4
OPRA 510, 561-562, 565-566, 667-668, 571-572, 573, 673-674	
Electives .....	4
<b>Total Credits .....</b>	<b>36</b>

\* These credits must be earned prior to admission to the M.M. in Opera Studies

\*\* Students who have applied and been accepted into the M.M. Opera Studies are required, after consultation with the graduate academic advisor, to submit their proposed curriculum for approval to the Director of Opera Studies

#### Additional Requirements

- 1) Performance of a major role in a fully staged production with orchestra is expected

ORCHESTRAL CONDUCTING	CREDITS
Studio .....	16
ORCH 500	
Conducting .....	4
ORCH 503-504*	
Theoretical Studies .....	2
Musicology .....	2
Electives .....	12
Total Credits .....	<u>36</u>

\* Waived if outstanding proficiency is demonstrated

#### Additional Requirements

- 1) Attendance at NEC Orchestra rehearsals as specified by the department chair
- 2) Recital in second year (ORCH 699)

ORGAN	CREDITS
Studio .....	16
ORG 500	
Organ .....	12
Musicology .....	2
Theoretical Studies .....	2
Electives .....	4
Total Credits .....	<u>36</u>

#### Additional Requirements

- 1) Promotional at the end of the first year (ORG 595)
- 2) Recital in second year (ORG 699) accompanied by program notes written by the student

PERCUSSION	CREDITS
Studio .....	16
PRCBR 500	
Percussion .....	9
PRCBR 525T-526T	
PRCBR 535T-536T, 537T-538T	
PRCBR 530T (1 academic year)	
PRCBR 560T (2 semesters; recommended for first year)	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	7
Total Credits .....	<u>36</u>

#### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (PRCBR 595)
- 3) Pre-recital and recital in second year (PRCBR 699)

## PIANO

## CREDITS

Studio .....	16
PNO 500	
Piano Performance Seminar .....	2
PNO 547T-548T	
Collaborative Piano* .....	0
ACMP 511T	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	14
includes 2 credits each from allied and collaborative piano skills**	
<b>Total Credits .....</b>	<b>36</b>

\* Students (including those in Intensive English) should register for ACMP 511T in the first semester; the grade IP will be recorded on the transcript until the 15-hour requirement is fulfilled

\*\* *Allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; collaborative piano skills: chamber music (any chamber music department course) and accompanying*

## Additional Requirements

- 1) *Study and performance of works from the complete repertoire*
- 2) *Promotional at the end of the first year (PNO 595)*
- 3) *Pre-recital and recital in second year (PNO 699)*



STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio .....	16
STR 500	
Musicology .....	2
Theoretical Studies .....	2
Chamber Music* .....	3
double bass: CHM 520 or STR 130T	
violin, viola, and violoncello: CHM 520	
Electives .....	13
<b>Total Credits .....</b>	<b>36</b>

\* Recommended for the first three semesters

#### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510); part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)
- 2) Promotional at the end of the first year (STR 595)
- 3) Pre-recital and recital in second year (STR 699)

THEORETICAL STUDIES	CREDITS
Programs of study are designed in consultation with the Theoretical Studies department chair and may include requirements in addition to those stated below.	
Studio* .....	16
THYG 500	
Theoretical Studies .....	16
THYG 553-554	
four credits from THYG 555, 556, 557	
electives (8 credits)	
Electives .....	4
<b>Total Credits .....</b>	<b>36</b>

\* Studio is required until the thesis is completed (see Beyond-Degree Studio)

#### Additional Requirements

- 1) Analytical Thesis (THYG 694); a Compositional Thesis (THYG 695) OR second Analytical Thesis (THYG 696); and a Portfolio of other work completed, presented in the last semester of Master's study if requested by the department

VOCAL PEDAGOGY	CREDITS
Studio .....	16
VC 500	
Voice .....	12
VC 563T-564T and 565-566 (first year)	
4 credits from: VC 571-572, 573-574, 575-576, 577-578	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	4
<b>Total Credits .....</b>	<b>36</b>

**Additional Requirements**

- 1) *Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)*
- 2) *Passing NEC master's language exams in French, German, and Italian; students may register for NEC undergraduate language courses (zero credit, non-degree, additional charge) to prepare for these exams (see Fees)*
- 3) *Lecture/Demonstration (VC 692) or Thesis (VC 693) in second year*

VOCAL PERFORMANCE	CREDITS
Studio .....	16
VC 500	
Musicology .....	2
Theoretical Studies .....	2
Repertoire Class .....	2
Electives* .....	14
<b>Total Credits .....</b>	<b>36</b>

\* *Four credits of vocal coaching may be used toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate*

**Additional Requirements**

- 1) *Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)*
- 2) *One year of diction that covers French, German, and Italian strongly recommended (VC 563T-564T or OPRA 563-564)*
- 3) *Passing NEC master's language exams in French, German, and Italian; students may register for NEC undergraduate language courses (zero credit, non-degree, additional charge) to prepare for these exams (see Fees)*
- 4) *Promotional at the end of the first year (VC 595)*
- 5) *Pre-recital and recital in second year (VC 699); recital program notes and/or translations by the student*

WIND ENSEMBLE CONDUCTING	CREDITS
Studio .....	16
WNDEN 500	
Conducting .....	16
WNDEN 501T-507T, 503-504, 567-568, 667-668	
Theoretical Studies .....	2
Musicology .....	2
Total Credits .....	<u>36</u>

#### Additional Requirements

- 1) *Undergraduate courses in solfège (zero credit, non-degree) may be required for students who fail the advanced sight-singing and harmonic dictation exam given during orientation*
- 2) *Attendance at all rehearsals and concerts of the NEC Wind Ensemble and other organizations as specified by the department chair*
- 3) *Comprehensive Exam (WNDEN 693)*
- 4) *Recital in second year (WNDEN 699)*

WOODWINDS	CREDITS
Flute, Oboe, Clarinet, Bassoon, Saxophone*	
Studio .....	16
WW 500	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
Total Credits .....	<u>36</u>

\* *Saxophone majors only: up to 4 hours of applied study in the jazz area may be substituted after one semester and before the final semester of study with approval from the major teacher and the Jazz Studies department chair*

#### Additional Requirements

- 1) *Participation in ensemble for four semesters (ORCH 510)*
- 2) *Promotional at the end of the first year (WW 595)*
- 3) *Pre-recital and recital in second year (WW 699)*

## COMMONWEALTH OF MASSACHUSETTS TEACHER CERTIFICATION PROGRAM

See *Music-in-Education Concentration* under *Undergraduate Programs of Study*.

### GRADUATE DIPLOMA

This program consists of two years of full-time study in composition, instrumental performance, or vocal performance. Programs may include repertoire coaching, ensemble, chamber music, and course work as related to the major. Audition standards are higher than those for the Master of Music program, though not as high as for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent as certified by the Provost.

Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructor and department chair.

Students who have graduated from NEC's master's degree program may petition to apply one year's work (12 credits maximum with grades of *B* or better) from the master's to the Graduate Diploma program. Students who have graduated from NEC's Graduate Diploma program and wish to enroll in NEC's master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. Except in the case of Collaborative Piano, the second program may be completed in one year. If the petition is approved, the promotional is waived; for vocal performance majors the one-year ensemble requirement for the second program is also waived.

### CREDITS

Studio .....	16
Electives* and chamber music .....	8
<b>Total Credits .....</b>	<b>24</b>

\* Admission to *Theoretical Studies* courses requires passing the *Master's Music Theory Competency Examination* (see *Master's Examinations in History and Theory*). Vocal Performance majors may apply four credits of *vocal coaching* toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of *vocal coaching* without incurring an extra studio charge. Part-time students are charged for *vocal coaching* at the part-time studio rate. Students in the *Opera* program pay a surcharge (see *Fees*)

### Additional Requirements

- 1) Participation in ensemble is required for most majors (see Graduate Ensemble Participation)
- 2) Public promotional/half recital at the end of the first year (596) for contemporary improvisation, historical performance, jazz, vocal, guitar, string, organ, and piano performance majors
- 3) Full recital at the end of the first year (598) for woodwind, harp, brass, and percussion performance majors
- 4) First-year review for composition majors: presentation of work completed during the first year (CMP 593)
- 5) For all performance majors: full recital in second year (698)
- 6) For composition majors: Portfolio of compositions and public performance of at least one major work in second year (CMP 693)

## THE TRAINING PROGRAM IN THE ART OF THE STRING QUARTET

Under the guidance of Paul Katz, the Training Program in the Art of the String Quartet offers intensive training and coaching to exceptional young professional string quartets showing the talent and commitment necessary to pursue a concert career. All of NEC's existing degrees and diplomas are open to members of the quartet, depending on each individual's needs and interests (and providing they meet any qualifying degree requirements for those degree or diploma programs). The four young professional musicians will normally be in residence for two years, rehearsing four to five hours a day to develop as a cohesive artistic entity. A primary function of the quartet will be to be active in the external community. This will include performances in a variety of venues, such as hospitals, churches, and retirement communities, as well as giving masterclasses and providing outreach programs in local high schools and colleges. The string quartet training program is intended to nurture the art of the string quartet, serve the community, and provide top-quality training in all aspects of musicianship, instrumental, and career development.

This specialized two-year course of study is intended for members of existing string quartets who are selected by audition. It is not available to other individuals or groups. Students in the program will each receive a full tuition waiver and a stipend for up to four semesters of full-time study.

## ARTIST DIPLOMA

The Artist Diploma is a unique Conservatory program, focused on developing both the artistry and professionalism of gifted young musicians. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire. Candidates for Artist Diploma possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. They may have already embarked on solo performing careers, or may be on the brink of such careers. The two-year program they pursue here is tailored to their individual needs; working in close collaboration with studio faculty and advisors, Artist Diploma students focus on performance, deepening their artistry in close collaboration with master teachers. In addition, some will want to enhance their education through studies of music theory, languages, etc., while others will want to begin practical preparations for careers to which their talents have led.

In each case, the candidates have opportunities to reflect on their music, to enjoy the support of an educational environment, and to feel the freedom to create their music. The Artist Diploma provides full tuition remission, as well as the opportunity to perform in Jordan Hall each year. As part of their program responsibilities, these young artists play an active role in the musical life of the Conservatory during the required two years' residence, participating in institutional outreach and demonstrating the commitment of musical artistry.

## DOCTOR OF MUSICAL ARTS

The Doctor of Musical Arts degree (D.M.A.) is a rigorous and selective program intended for the performer-scholar who combines the highest attainments in their major area with proven accomplishments in musicology and theoretical studies. It is designed to provide professional musicians with the necessary knowledge and skills for artistic, cultural, social, and educational leadership. The D.M.A. degree is offered in Performance (which includes all areas of solo performance, conducting, collaborative piano, jazz, and world music), Composition, and Theoretical Studies.

A master's degree in music is a prerequisite for entry into the D.M.A. program. Normally, the equivalent of five full-time semesters (8–10 credits per semester, not including recital and research credits) is needed to complete the course-work for the D.M.A. degree; students are required to be full-time in their first year. Most students spend three or more years in the program. Students' programs of study are designed in consultation with the Doctoral Committee and the Associate Dean for Advanced Studies. A minimum of 60 credits beyond the Masters' degree is required. Generally, students earn 30 credits in their major area: studio (16 credits), allied performance studies, such as chamber music, vocal coaching, or conducting (2 credits), recitals, and research projects (12 credits). An additional 30 credits are earned in academic subjects: required doctoral seminars (12 credits) and electives from the graduate curriculum (18 credits), except Collaborative Piano (see below). Students may take examinations that qualify them for candidacy only after completion of the four required doctoral seminars. Recital and research project/thesis requirements vary by major and are described in detail under each major area.

### PERFORMANCE (CONDUCTING, JAZZ, SOLO PERFORMANCE)

### CREDITS

Studio .....	16
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives .....	18
Recitals .....	9
Research Project .....	3
Total Credits .....	<u>60</u>

## Additional Requirements

- 1) Participation in ensemble may be required, as determined by the Doctoral Committee, upon recommendation of the studio faculty
- 2) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee
- 3) Conducting majors: attendance at large ensemble rehearsals required (four semesters)
- 4) Qualifying examination, taken after completion of the required doctoral seminars, includes take-home exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work
- 5) Present three, full-length recitals (or the equivalent, as approved by the Doctoral Committee) accompanied by extensive program notes (one of the recitals may be a lecture-recital). For pianists, one of the recitals may be either a lecture-recital or a chamber music recital
- 6) Submit a major writing project of approximately 70–100 pages in length, based on academic research

PERFORMANCE (COLLABORATIVE PIANO)	CREDITS
Studio .....	16
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Seminar in Coaching (ACMP 901-902) or	
Sonata and Lieder Repertoire (CHM 535T-536T) .....	2
Sonata Coaching (ACMP 507-508, 607-608) .....	6
Elementary Thoroughbass (ORG 513T-514T) .....	2
Electives .....	8
Recitals .....	9
Research Project .....	3
Total Credits .....	<u>60</u>

## Additional Requirements

- 1) Students with an emphasis in Vocal Repertoire must enroll in Advanced Collaborative Piano: Operatic Repertoire (ACMP 518) as one of their electives
- 2) Students must show competence on the harpsichord and must demonstrate expertise in extended techniques for contemporary music
- 3) Instrumental accompanying concentrators are required to show competence in orchestral repertoire. Students with an emphasis in Vocal Repertoire must show competence in diction (English, French, German, and Italian) and familiarity with French and German vocal repertoire
- 4) Qualifying examination, taken after completion of the required doctoral seminars, includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work
- 5) Present three, full-length recitals, accompanied by extensive program notes. With approval from the Collaborative Piano faculty and the Doctoral Committee, collaborative piano majors may substitute two NEC student recitals for one D.M.A. recital
- 6) Submit a major writing project of approximately 70–100 pages in length, based on academic research

PERFORMANCE (WORLD MUSIC)	CREDITS
Studio .....	16*
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives** .....	18
Recitals .....	9
Research Project .....	3
<b>Total Credits .....</b>	<b>60</b>

\* If the primary performance area is a solo/virtuoso tradition, then the 12–16 credits of studio must be in the primary area. (if 16 credits of studio is elected in the primary area, then no secondary area of performance will be required. If a secondary area is selected it must not be of a solo/virtuoso tradition.) If the primary performance area is an ensemble tradition (non-solo/virtuoso), then the combination of primary and secondary areas must be approved by faculty and the credits should be divided evenly (8 – 8). The secondary area should not be a solo/virtuoso tradition

\*\* Some elective credits may be earned in academic area studies (e.g., cultural history, anthropology, etc.), probably at other local institutions

#### Additional Requirements

- 1) Participation in ensemble may be required, as determined by the Doctoral Committee, upon the recommendation of the studio faculty
- 2) Proficiency in at least one language besides English. Language may be related to the primary study area, not necessarily a "research" language
- 3) Qualifying examination, taken after completion of the required doctoral seminars, includes take-home exam in musicology and theoretical studies, and an oral exam focusing on the students' portfolios of doctoral work
- 4) Submit a major writing project of approximately 70–100 pages in length, based on academic research



COMPOSITION	CREDITS
Studio .....	16
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives .....	18
Recitals .....	6
Research Project .....	6
<b>Total Credits .....</b>	<b>60</b>

#### Additional Requirements

- 1) Qualifying examination, taken after completion of the required doctoral seminars, includes take-home exam in musicology and theoretical studies, and an oral exam focusing on students' portfolio of doctoral work
- 2) Present and evening-length recital of original chamber music, accompanied by extensive program notes
- 3) Submit a final thesis in the form of a large-scale, multi-instrument and/or multi-voice work and an extended analytical paper on this composition

THEORETICAL STUDIES	CREDITS
Studio (Degree Concentration) .....	16
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives* .....	18
Lectures/Recitals .....	8
Thesis .....	6
<b>Total Credits .....</b>	<b>60</b>

\*Musicology and Theoretical Studies courses are recommended

#### Additional Requirements

- 1) Proficiency in some area of performance or in composition is to be demonstrated, either in one of the required lecture-recitals, or in a specially approved setting
- 2) A written, publishable version of each lecture or lecture-recital is to be submitted within two weeks of the event
- 3) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee
- 4) Qualifying examination, taken after completion of the required doctoral seminars, includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work
- 5) In addition, at the oral exam the student will be expected to demonstrate experience and knowledge in at least one of the following domains: theory pedagogy, music technology (analytical, compositional, or pedagogical); performance practice, acoustics; mathematics and statistics; history of ideas; aesthetics; or cognitive science
- 6) Present two public lectures or lecture-recitals, which are to be submitted in written form to the Doctoral Committee after the presentation
- 7) Write a Doctoral Thesis, which will be presented and defended in a public lecture, as a culminating project. The length of the thesis and lecture should be consistent with the scope of the topic to be presented



# CHAMBER MUSIC AND ENSEMBLES

## CHAMBER MUSIC

Chamber Music provides a mixture of coachings, masterclasses, and juried performances for students at New England Conservatory. Faculty coach some 50 student ensembles for 14 hours each semester. Opportunities for performance include the Keller Chamber Music Series, semianual Gala Concerts in Jordan Hall, and masterclasses.

### *Horn Class*

Horn Class provides horn players the opportunity to play solo and chamber repertoire. The solo literature is performed with piano accompaniment. Chamber repertoire includes original material and transcriptions. Performances include orchestral literature and audition repertoire.

### *Trombone Choir*

Trombone Choir draws its repertoire from music written especially for the ensemble as well as from transcriptions. The choir performs throughout the year and at the annual concert at Symphony Hall for the Boston Symphony Orchestra Open House.

### *NEC Honors Ensembles*

Each October, NEC selects a small number of exceptional ensembles through faculty-juried auditions to represent the NEC Honors Program. Ensembles usually include an Honors String Quartet, a Brass Quintet, a Woodwind Quintet, a Jazz Quintet, and a “Wildcard” group. Honors ensemble students enroll through Chamber Music, participate in Chamber Music Classes, study with faculty members, and give a recital in Jordan Hall.

## ENSEMBLES

### *NEC Orchestras*

Orchestral training has been an integral part of New England Conservatory's education since the 1880s. Under the direction of Richard Hoenich, the program features two full orchestras (the NEC Honors Orchestra and the NEC Symphony Orchestra) and Chamber Orchestra, regularly performing a range of classical and contemporary repertoire. Rehearsals focus on concert preparation, core-repertory readings, and sectionals with Boston Symphony Orchestra musicians and other NEC faculty members. The orchestra also undertakes recording projects: in 1998 New World released a CD of its performance of music by Donald Martino. Orchestral players perform for such distinguished guest conductors as Stanislaw Skrowaczewski, Sir Simon Rattle, Seiji Ozawa, Michael Tilson Thomas, Gunther Schuller, and Sergiu Comissiona.

### ***NEC Wind Ensemble***

NEC Wind Ensemble offers students an opportunity to play literature from the Renaissance through the present day for wind, brass, and percussion. Each year a number of faculty and students appear as soloists in Wind Ensemble concerts. In addition to its concert series in Jordan Hall, the ensemble sometimes performs at national music conferences as well as at various venues in and around Boston. During the past two decades, the Wind Ensemble has commissioned and premiered new works by Pulitzer Prize composers Michael Colgrass, John Harbison, and Gunther Schuller, plus other distinguished composers such as Sir Michael Tippett, Daniel Pinkham, and William Thomas McKinley. Through performances and recordings, the Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

### ***NEC Jordan Winds***

NEC Jordan Winds performs woodwind, brass, and percussion repertoire from the Renaissance through the present day for octet to full wind ensemble. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall concerts. Jordan Winds also reads standard orchestral repertoire that serves to improve members' ensemble skills.

### ***NEC Chorus***

NEC Chorus offers students the opportunity to perform music from all periods of choral literature, extending beyond traditional Western masterpieces to the music of non-European cultures, from Native American chant to works from Asia and the Middle East. Each year the Chorus gives several concerts, performing *a cappella* as well as with orchestra. It has worked closely with such composers as Ligeti, Golijov, Cage, Colgrass, and Lutoslawski. Recently, members of the Chorus have appeared in two televised specials and Rounder Records CDs with Hankus Netsky and Theodore Bikel. Other recordings are available on the Neuma and Centaur labels.

### ***NEC Chamber Singers***

NEC Chamber Singers is a select ensemble that performs challenging works from all periods, both *a cappella* and with instruments. In the last seven years it has performed the works of many NEC faculty and student composers, including Malcolm Peyton, Pozzi Escot, Alan Fletcher, John Heiss, Robert Cogan, Lior Navok, and Lei Liang. It has also worked with Earl Kim, Toru Takemitsu, and Sir Michael Tippett. NEC Chamber Singers has given a concert tour of Taiwan and Japan, and members were participants in the 900th birthday celebrations for Hildegard von Bingen in Germany. It recorded important compositions by Hildegard on the Neuma label.

### *Opera Studies*

NEC offers a comprehensive opera training program that provides musical coaching of roles and scenes, instruction in acting, stage make-up, movement, and stage and audition techniques. The Opera Studies Program is open to all full-time graduate students, although on rare occasions, with their studio instructor's permission, an exceptionally gifted undergraduate is admitted. Placement occurs after matriculation. A maximum of two years participation in Opera Studies is permitted for each degree/diploma program. The Opera Studies Program consists of the following four sections:

**NEC Opera Performance Seminar** is comprised of students who have limited opera training experience. This entry-level class is open to juniors, seniors, and graduate students.

**NEC Opera Workshop** is comprised of students who require a continuation of introductory opera training. Classes available to these students include acting, scene study, stagecraft, movement, stage make-up, and audition technique. Students perform in a series of scenes programs given throughout the academic year.

**NEC Opera Studio** is comprised of students who have completed introductory training. These students possess both the vocal and dramatic technique required to support the study and performance of opera scenes. Opera Studio students may be asked to perform supporting roles, and to serve as opera chorus in full-scale opera productions.

**NEC Opera Theatre** is comprised of students who have demonstrated an accomplished vocal and dramatic technique. These students may be asked to perform major roles in full-scale opera productions. In addition, these students will participate in a series of opera-scenes performances each year. In the recent past, the Opera Theater has produced Strauss *Die Fledermaus*, Mozart *Così fan tutte*, *The Magic Flute*, *The Marriage of Figaro*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Puccini *Gianni Schicchi*, *La Bohème*, *Suor Angelica*, Britten *Albert Herring*, *A Midsummer Night's Dream*, Floyd *Susannah*, Stravinsky *The Rake's Progress*, Poulenc *Dialogues of the Carmelites*, Rossini *The Barber of Seville*, Chadwick *The Padrone*, and Weill *Threepenny Opera*.

### *Jazz Ensembles*

Small jazz ensembles, coached by Jazz Studies and Improvisation department faculty, perform traditional and contemporary instrumental and vocal jazz repertoire. Ensembles are coached by faculty members such as John McNeil, George Garzone, Cecil McBee, Jerry Bergonzi, Danilo Pérez, Allan Chase, Frank Carlberg, Hankus Netsky, Michael Cain, Dominique Eade, and others. The ensembles perform two or more times a year.

The NEC Jazz Orchestra performs classic and contemporary big band music. The band performs under the direction of faculty conductors, including George Russell, Carl Atkins, and Allan Chase, as well as noted guest artists. In the past these have included such prominent musicians as Maria Schneider, Sam Rivers, Muhal Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, and Randy Weston. The band is open to all NEC students by audition.

The NEC Jazz Composers' Workshop Orchestra, directed by Bob Brookmeyer, reads and performs works by student composers.

#### *Contemporary Improvisation Ensembles*

Contemporary Improvisation ensembles are coached by department faculty and other area musicians. The Klezmer Conservatory Band — one of the department's earliest ensembles — has achieved world renown through its concert and television appearances and recordings. The Contemporary Improvisation Department offers three entirely different ensembles each semester, the majority of them stressing the importance of the ear and improvisation. Ensembles perform music of non-Western cultures and American music from early roots to the avant-garde. Most of the music is conceived aurally, making use of African, Asian, and long-term memory traditions.

Students are encouraged to record rehearsals and discuss solo contributions. The first-year undergraduate ensemble introduces students to techniques of improvisation and ensemble playing.

#### *NEC Contemporary Ensemble*

NEC Contemporary Ensemble presents several concerts annually at NEC and in Boston. Repertoire includes works by Stravinsky, Schoenberg, Ives, Berio, Carter, Ligeti, prominent local composers, NEC faculty, and students. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Lutoslawski, and Ligeti. The ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music, and WGBH-FM. No ensemble credit is earned for participation in Contemporary Ensemble.

### **NEC Bach Ensemble**

NEC Bach Ensemble is a select group that performs Baroque works on modern instruments. The ensemble performs twice a year. Neither chamber music nor ensemble credit is given for participation in this ensemble.

### **Historical Performance Ensemble**

Historical Performance Ensemble performs vocal and instrumental music through the Romantic period on historical instruments.

### **NEC Percussion Ensemble**

NEC Percussion Ensemble performs twice a year in Jordan Hall and makes appearances throughout Boston. The repertoire has included premieres of works by Irwin Bazelon, Christopher Rouse, Tibor Pusztai, John Harbison, Stanley Leonard, James Hoffmann, Edward Cohen, and James Yannatos. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists.

### **NEC Guitar Ensemble**

NEC Guitar Ensemble studies basic ensemble practices, strives to improve sight-reading skills, and performs repertoire from the 14th century to the present day.

## **ENSEMBLE PARTICIPATION**

Ensembles are a focus of NEC's musical life, and participation is required of most undergraduate and graduate majors (see *Programs of Study*).

JEFF THIEBAUTH



# ENSEMBLE REQUIREMENTS

## *Undergraduate*

### Bachelor of Music requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance, Piano, Composition, Guitar, and Organ** majors are placed by audition in one or more choral groups. OPRA 510 (by audition) may substitute for CHOR 110. Guitar majors also are required to participate in Guitar ensemble for two semesters.
- 3) **Historical Performance** majors participate in Historical Performance Ensemble.
- 4) **Jazz Studies** Performance majors are placed by audition in at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.
- 5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.
- 6) **Music History and Theoretical Studies** majors participate in ensemble as determined by their applied area of study.

### Undergraduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) The following majors are not required to participate in ensemble: **Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Organ, Piano, and Vocal Performance.**

Bachelor of Music and Undergraduate Diploma string majors who are full- or part-time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, incurring no charge).

By registering for and participating in one or more ensembles, students earn a maximum of one credit each semester. Students may not drop or withdraw from ensemble without permission (see *Registration*).

## *Graduate*

### **Master of Music and Graduate Diploma requirements**

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles for four semesters: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance and Vocal Pedagogy** majors are placed by audition in ensemble. This two-semester requirement may be fulfilled by participation in Opera Studio, Opera Theater, Opera Workshop, or Chorus. Those who have fulfilled NEC master's degree ensemble requirements are excused from the ensemble requirement in the Graduate Diploma program.
- 3) **Choral Conducting** majors are placed by audition in chorus.
- 4) **Historical Performance** majors participate in Historical Performance Ensemble.
- 5) **Jazz Studies** Performance majors are placed by audition into at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.
- 6) **Collaborative Piano, Contemporary Improvisation, Musicology, Organ, Piano, Composition, Music Education, and Theoretical Studies** majors are not required to participate in ensemble.

Master of Music and Graduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled.

Students registering for ensemble may not drop or withdraw from ensemble without permission (see *Registration*).

### **D.M.A. requirements**

Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty.



STEINWAY & SONS

# COURSE OFFERINGS AND FACULTY BY DEPARTMENT

*For complete information as to courses offered in the current year, students should consult the schedule of course offerings available each semester in the Registrar's Office. Courses numbered 100 through 499 are undergraduate level; courses numbered 500 through 999 are graduate level. Course numbers followed by a "T" are taught to mixed classes of undergraduates and graduates. Undergraduate students may register for graduate-level courses with the instructor's permission.*

## BRASS AND PERCUSSION

**F. Epstein, Chair;** Barron, Bolter, Buda, Chapman, Davis, Hudgins, Mackey, Menkis, Rife, Ringquist, Schlueter, Sebring, Sommerville, Wadenpfuhl, Yeo

Our Brass Department features several members of the Boston Symphony Orchestra horn, trombone, trumpet, and tuba sections. Our BSO faculty offer students a choice of instructors that few schools can equal. Our curriculum includes Horn Class, Trombone Choir, and Brass Orchestral Repertoire Class. The many Conservatory ensembles offer multi-layered educational opportunities. The BSO and many of the world's other leading orchestras and musicians perform nearby, offering enriched musical exposure for developing musicians.

The Percussion Department focuses on producing professional orchestral players. Our faculty consists of seasoned professionals, including members of the Boston Symphony Orchestra. Our department offers the best of facilities, including practice rooms equipped with the most up-to-date instruments. Our curriculum emphasizes private instruction and practice, and offers students a variety of experiences, including drum set, hand drumming, electronic percussion, innovative percussion repertoire classes, and an active percussion ensemble.

Students in the Brass and Percussion Departments participate in the Conservatory orchestras, wind ensembles, contemporary ensemble, opera, and chamber music ensembles.

### *Studio (PRCBR 100, 500)*

### *Classroom Instruction*

#### **PRCBR 120T — Horn Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description.  
(0 credit) Sommerville

#### **PRCBR 130T — Chamber Music for Percussionists**

Participation in Percussion Ensemble (see *Ensembles*). (1 credit) F. Epstein

#### **PRCBR 140 — Trombone Choir**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description.  
(0 credit) Bolter

**PRCBR 325T — Drum Set Class**

Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. (1 credit) Buda

**PRCBR 326T — Drum Set Class**

Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. (1 credit)

**PRCBR 340T — Brass Orchestral Repertoire Class**

Weekly seminars provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. (1 credit) Sommerville

**PRCBR 360T — Percussion Orchestral Repertoire Class**

Instruction in orchestral literature, including standard audition repertoire. Performances of such significant chamber works as *L'Histoire du soldat*, *Façade*, *La Création du monde*, and *Kammermusik No. 1*. Each year concludes with a mock audition. Year-long course, students must register in the fall. (1 credit) Hudgins

**PRCBR 435T — Hand Drumming**

Introduction to disciplines and techniques of Latin American hand drumming and the basic functions of Latin percussion. (1 credit) Ringquist

**PRCBR 436T — Hand Drumming**

Continuation of PRCBR 435T. Prerequisite: PRCBR 435T. (1 credit)

**PRCBR 437T — Electronic Percussion**

Comprehensive hands-on study of electronic percussion and technologies relevant to the professional percussionist, including: MIDI, audio techniques, programming, and sequencing. Introduces basic music computer notation. Detailed study of percussion controllers, trigger interfaces, triggering from acoustic drums, and various applications of MIDI percussion systems in live performance, studio recording, programming, and composition. Year-long course; credit is earned after the second semester. (0 credit) Wilkes

**PRCBR 438T — Electronic Percussion**

Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. Year-long course. (1 credit)

**PRCBR 520 — Horn Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Sommerville

**PRCBR 525T — Drum Set Class**

Graduate offering of PRCBR 325T. (1 credit) Buda

**PRCBR 526T — Drum Set Class**

Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. (1 credit) Buda

**PRCBR 530T — Chamber Music for Percussionists**

Participation in Percussion Ensemble (see *Ensembles*). (1 credit) F. Epstein

**PRCBR 535T — Hand Drumming**

Graduate offering of PRCBR 435T. (1 credit) Davis

**PRCBR 536T — Hand Drumming**

Continuation of PRCBR 535T. Prerequisite PRCBR 535T. (1 credit) Davis

**PRCBR 537T — Electronic Percussion**

Graduate offering of PRCBR 437T. Year-long course. (0 credit) Wilkes

**PRCBR 538T — Electronic Percussion**

Continuation of PRCBR 537T. Prerequisite: PRCBR 537T. Year-long course. (1 credit)

**PRCBR 540 — Trombone Choir**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Bolter

**PRCBR 540T — Brass Orchestral Repertoire Class**

Graduate offering of PRCBR 340T. (1 credit) Sommerville

**PRCBR 560T — Percussion Orchestral Repertoire Class**

Graduate offering of PRCBR 360T. (1 credit) Hudgins

**CHAMBER MUSIC**

Vallecillo, Chair; Bolter, Buswell, Chodos, M.L. Churchill, S. Drury, Fedkenheuer, Fisk, Gibbons, Heiss, Hodgkinson, M. Katz, P. Katz, Kim, Kitchen, Krimser, Motobuchi, Ou, Palma, Radnofsky, Rosenblith, Sommerville, L. Stoltzman, R. Sullivan, Wrzesien, B. Zander, P. Zander

At NEC, Chamber Music provides students with opportunities to learn repertoire, practice under the direction of experienced coaches, and perform as part of small musical ensembles. Chamber Music offers a program of regularly scheduled master-classes to demonstrate the challenges of music making; attendance is required.

***Classroom Instruction*****CHM 120 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

**CHM 271T — Piano Ensemble**

Semester-long partnerships in four-hand and duo-piano repertoire. Instructor's permission required. (1 credit) Faculty

**CHM 435T — Sonata and *Lieder* Repertoire**

Study, preparation, and performance of sonata and *lieder* repertoire. Open by audition to string (except double bass), piano, wind, and voice majors. (2 credits) Vallecillo

**CHM 436T — Sonata and *Lieder* Repertoire**

Continuation of CHM 435T. Prerequisite: CHM 435T. (2 credits)

**CHM 520 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

**CHM 535T — Sonata and *Lieder* Repertoire**

Graduate offering of CHM 435T. (2 credits) Vallecillo

**CHM 536T — Sonata and *Lieder* Repertoire**

Continuation of CHM 535T. Prerequisite: CHM 535T. (2 credits)

**CHM 553 — Interpretation Class**

Issues of interpretation: phrase structure, rhythm, articulation, tempo, and character; chamber music, conducting, teaching, and performance techniques; poetry recitation. (2 credits) B. Zander

**CHM 554 — Interpretation Class**

Continuation of CHM 553. Prerequisite: CHM 553. (2 credits)

**CHM 571T — Piano Ensemble**

Graduate offering of CHM 271T. (1 credit) Faculty

## CHORAL CONDUCTING

Carrington, Chair

### *Studio (CHOR 500)*

#### *Classroom Instruction*

##### **CHOR 437T — Choral Conducting**

Builds a clear basic conducting technique from which the student can go on to develop a personal conducting style. Topics covered include beat technique, attacks and releases, cueing, fermata, use of left hand, use of baton, dynamic changes and articulation. (2 credits) Carrington

##### **CHOR 438T — Choral Conducting**

Continuation of CHOR 437T.

Develops the ability to listen to, diagnose and improve choral singing in rehearsal and performance settings. Core skills covered include vowels, consonants, articulation, intonation, dynamics, phrasing, legato, repertoire planning, score study and rehearsal planning. Prerequisite: CHOR 437T. (2 credits)

##### **CHOR 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material includes Morris and Ferguson's *Preparatory Exercises in Score Reading*, as well as vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits)

##### **CHOR 504 — Score Reading**

Continuation of CHOR 503. Prerequisite: CHOR 503. (2 credits)

##### **CHOR 505T — Advanced Solfège**

Extends sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser and Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

##### **CHOR 506T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Course work includes individual performance projects, surveys of texts and pedagogies, and written proposals for solfège and ear-training curricula. Continuation of CHOR 505T. Prerequisite: CHOR 505T. (2 credits)

##### **CHOR 537T — Choral Conducting**

Graduate offering of CHOR 437T. (2 credits)

##### **CHOR 538T — Choral Conducting**

Continuation of CHOR 537T. Prerequisite: CHOR 537T. (2 credits)

##### **CHOR 567 — Advanced Choral Conducting**

In a rehearsal/seminar setting, students conduct varied choral repertoire from the 16th to the 21st century with particular attention to stylistic considerations as well as the development of a clear and expressive conducting technique. Instructor's permission required for non-majors. (2 credits)

**CHOR 568 — Advanced Choral Conducting**

Continuation of CHOR 567. Prerequisite: CHOR 567. (2 credits)

**CHOR 667 — Advanced Choral Conducting**

Continuation of CHOR 568. Prerequisite: CHOR 568. (2 credits)

**CHOR 668 — Advanced Choral Conducting**

Continuation of CHOR 667. Prerequisite: CHOR 667. (2 credits)

*Cross references:*

VC 563T/564T	Diction for Singers
VC 565/566	Vocal Pedagogy
MHST 507/508	History of Western Musical Styles
THY 561	Advanced Tonal Ear Training
THY 562	Contemporary Ear Training

## **COLLABORATIVE PIANO**

Vallecillo, Chair; Anderson, Decima, Iwama, Moriarty, P. Zander

**Studio (ACMP 500)**

*Classroom Instruction*

**ACMP 303T — Introduction to Collaborative Skills**

Pianists learn instrumental and vocal repertoire, as well as the essential skills of collaboration: ensemble performance, balance, and orchestral sound. (2 credits) Faculty

**ACMP 304T — Introduction to Collaborative Skills**

Continuation of ACMP 303T. Prerequisite: ACMP 303T. (2 credits)

**ACMP 411T — Studio Accompaniment**

Fifteen hours of Collaborative for studio. Co-requisite: ACMP 303T or ACMP 417T. (0 credit) Vallecillo

**ACMP 417T — Advanced Collaborative Skills**

Continuation of ACMP 304T. Placement by audition. (2 credits) Faculty

**ACMP 503T — Introduction to Collaborative Skills**

Graduate offering of ACMP 303T. Collaborative Piano majors should register for ACMP 517T. (2 credits) Faculty

**ACMP 504T — Introduction to Collaborative Skills**

Continuation of ACMP 503T. Prerequisite: ACMP 503T. (2 credits)

**ACMP 507 — Coaching in Sonata Repertoire**

Instrumental partnerships. Collaborative Piano majors only. (1 credit) Faculty

**ACMP 508 — Coaching in Sonata Repertoire**

Continuation of ACMP 507. Prerequisite: ACMP 507. (1 credit) Faculty

**ACMP 511T — Studio Accompaniment**

Graduate offering of ACMP 411T. (0 credit) Vallecillo

**ACMP 517T — Advanced Collaborative Skills**

Continuation of ACMP 504T. Placement by audition. (2 credits) Faculty

**ACMP 518 — Advanced Collaborative Piano Skills – Operatic Repertoire**

This course is designed to build the operatic aria repertoire of pianists. Assignments are made from the Spicker, Adler, and Larsen Schirmer operatic anthologies. Pianists are required to research arias and perform them in class; attention is paid to diction, tempos, stylistic matters, recitatives, taking the place of an orchestra, etc. Discussion as to how to coach operatic roles and ensembles is considered. Singers may be brought in so pianists may coach and rehearse. (2 credits) Decima

**ACMP 571 — Vocal Accompaniment, Miscellaneous Repertoire**

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**ACMP 572 — Vocal Accompaniment, Miscellaneous Repertoire**

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**ACMP 573 — Vocal Accompaniment, English and American**

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**ACMP 574 — Vocal Accompaniment, English and American**

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**ACMP 575 — Vocal Accompaniment, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**ACMP 576 — Vocal Accompaniment, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**ACMP 577 — Vocal Accompaniment, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder*, *Lieder in Vienna: Schubert to Schoenberg*, and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**ACMP 578 — Vocal Accompaniment, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder*, *Lieder in Vienna: Schubert to Schoenberg*, and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction, and communication are emphasized. (2 credits)

Faculty

**ACMP 607 — Coaching in Sonata Repertoire**

Continuation of ACMP 508. Prerequisite: ACMP 508. (1 credit) Faculty

**ACMP 608 — Coaching in Sonata Repertoire**

Continuation of ACMP 607. Prerequisite: ACMP 607. (1 credit) Faculty

**ACMP 901 — Doctoral Seminar in Coaching**

Designed to establish the skills of vocal coaching: phrasing, diction, rhythmic security, and textual analysis. (1 credit) Faculty

**ACMP 902 — Doctoral Seminar in Coaching**

Continuation of ACMP 901. (1 credit) Faculty

**COMPOSITION**

Hyla, Chair; Ceely, Cogan, Davidson, DiDomenica, Gandolfi, Heiss, Lister, Maneri, Morgan; Palma; Peyton

**Studio (CMP 100, 500)****Classroom Instruction****CMP 131 — Compositional Notation**

Development of notational exactness, precision, and professional quality. Computer use is encouraged after the development of hand-eye coordination in notational concepts. Study of editions and manuscripts. (2 credits) Lister

**CMP 343 — Performance and Rehearsal Techniques for Composers**

Addresses performance and rehearsal techniques for composers, including preparation, coaching, and conducting of student works; rehearsal techniques for chamber ensembles (such as tuning, balancing of vertical sonorities, adjusting dynamics, methods of clarifying texture, effective time management); composer-performer etiquette. The course also analyses 20th century scores representing a variety of styles and techniques (including compositions by Carter, Feldman, Wolpe, Ligeti, Stockhausen, Stravinsky, and Copland, as well as a selection of scores written during the last ten years). (2 credits) Palma

**CMP 411T — 16th-Century Counterpoint**

Analysis of Lassus's canons and two-voice motets; writing of compositions in that style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 102, 106. (3 credits) Davidson

**CMP 412T — 16th-Century Counterpoint**

Analysis and composition of motets and mass movements for three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite: CMP 411T. (3 credits) Davidson

**CMP 418T — Composition for Non-Majors**

Introductory course in composition. Students will learn practical fundamentals of music composition: notation, instrumentation, and orchestration, as well as today's principal compositional techniques. (2 credits) **Gandolfi**

**CMP 443T — Instrumentation and Orchestration**

Demonstration of instrument categories and writing for individual instruments. Text: Samuel Adler's *Orchestration*. Instructor's permission required for non-majors. (2 credits) **Hyla**

**CMP 444T — Instrumentation and Orchestration**

Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of scores and parts for in-class performances. Continuation of CMP 443T. Prerequisite: CMP 443T. (2 credits) **Hyla**

**CMP 453T — Introduction to Sound Synthesis**

Compositional procedures associated with electronic sound synthesis, including notation, live electronic music, tape with performers, analog sound generation, stereo and quadraphonic performance. Instructor's permission required for non-majors. (2 credits) **Morgan**

**CMP 454T — Introduction to Sound Synthesis**

Introduces digital sound modules. Final project: taped composition for performance. Continuation of CMP 453T. Prerequisite: CMP 453T. (2 credits) **Morgan**

**CMP 490 — Senior Review**

See *Undergraduate Composition* program of study. (0 credit)

**CMP 515 — Tonal Composition: 19th Century**

The study of tonality in Western classical music through analysis and writing of binary, ternary, sonata-allegro, rondo, and variation forms based on models from the Baroque, Classical, and early Romantic periods. (2 credits) **Peyton**

**CMP 516 — Tonal Composition: 19th Century**

Continuation of CMP 515. Prerequisite: CMP 515. (2 credits) **Peyton**

**CMP 517 — Tonal Composition: Early 20th Century**

The study of "tonality" in modern times: the return to modality, the use of hybrid and compound scale, the principle of displacement and cross-relations. Compositions in the style of Debussy, Stravinsky, Bartók, and other 20th-century masters. (2 credits) **Peyton**

**CMP 518 — Tonal Composition: Early 20th Century**

Explores the styles of Prokofiev, Hindemith, Ives, Copland, Carter, Ligeti, Gubaidulina. Dictation and ear training. Composition of several short pieces in differing styles. Continuation of CMP 517. Prerequisite: CMP 517. (2 credits) **Peyton**

**CMP 518T — Composition for Non-Majors**

Graduate offering of CMP 418T. (2 credits) **Gandolfi**

**CMP 543T — Instrumentation and Orchestration**

Graduate offering of CMP 443T. Instructor's permission required for non-majors. (2 credits) **Hyla**

**CMP 544T — Instrumentation and Orchestration**

Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits) **Hyla**

**CMP 553T — Introduction to Sound Synthesis**

Graduate offering of CMP 453T. Instructor's permission required for non-majors.  
(2 credits) Morgan

**CMP 554T — Introduction to Sound Synthesis**

Continuation of CMP 553T. Prerequisite: CMP 553T. (2 credits) Morgan

**CMP 555 — Graduate Composition Seminar**

Addresses topics important to composers. Instructor's permission required for non-majors. (2 credits) Faculty

**CMP 556 — Graduate Composition Seminar**

Continuation of CMP 555. Instructor's permission required for non-majors.  
(2 credits) Faculty

**CMP 593 — First-Year Graduate Review**

See *Composition* program of study. (0 credit)

**CMP 655 — Graduate Composition Seminar**

Addresses topics important to composers. Prerequisite: CMP 555. (2 credits)  
Faculty

**CMP 656 — Graduate Composition Seminar**

Continuation of CMP 655. Prerequisite: CMP 556. (2 credits) Faculty

## CONTEMPORARY IMPROVISATION

Blake, Chair; Eade, Gorn, Harlan, Hazilla, Netsky, Rabson, Row, Sandvik

Contemporary Improvisation provides students with the opportunity to synthesize such diverse musical traditions as jazz, contemporary classical, and ethnic through improvisation, performance, and composition.

Undergraduate courses are listed under **Improvisation**.

*Students are expected to bring cassette recorders to all Contemporary Improvisation courses.*

**Studio (CI 500 or as assigned by department)**

**Classroom Instruction**

**CI 057 — Graduate Third Stream Ear Training**

Students develop aural skills by memorizing melodies from recordings without the aid of instrument or notation. Students memorize melodies, first singing, then playing them to learn recognition of intervals, chords, and chord progressions. Recognition drills and transcription of chord progressions required; students keep logs of practice sessions, take mid-terms and final exams on interval and chord recognition.  
(0 credit) Sandvik, Blake

**CI 058 — Graduate Third Stream Ear Training**

Continuation of CI 057. Prerequisite: CI 057. (0 credit) Sandvik

91

**CI 517T — Development of Long-Term Melodic Memory**

Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik, Blake

**CI 518T — Development of Long-Term Melodic Memory**

Continuation of CI 517T. Prerequisite: CI 517T. (2 credits) Sandvik, Blake

**CI 543T — Aural Training and Improvisation after Schoenberg**

Introduces an atonal approach to improvisation, based on knowledge of both melodic excerpts from compositions by Arnold Schoenberg and Anton Webern, and some basic atonal theory. Students memorize a series of short motives from pieces by Schoenberg and Webern from cassette tape without aid of instrument or notation. Students sing, then play, each motive, then work on improvisational performance. The class will suggest strategies for extending the motive through various transformations and perform aural analyses of these motives, using readings from Rahn's *Basic Atonal Theory*. Students improve recognition of intervals and trichords through progressive drills. (2 credits) Sandvik

**CI 551T — Issues and Trends in American Music**

Through presentations from many voices within and outside the conservatory, readings and group discussions, the class will explore the dimensions of American music, learn something about various streams of musical activity in America, attempt to understand what is "American" about American music, consider the impact of regional and ethnic musical subcultures and "world music," grapple with the potential impact of technology, and consider today's trends as indicators of the future. (2 credits) Row

**CI 561T — Eastern European Jewish Music Traditions**

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky

**CI 564T — Film Noir**

Introduces such post-World War II themes as victimization and character. Attention is given to film music; students create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

**CI 571 — Third Stream Methodology**

Projects relevant to contemporary improvisation. (2 credits) Blake

**CI 572 — Third Stream Methodology**

Continuation of CI 571. Prerequisite: CI 571. (2 credits) Netsky

**CI 577T — Introduction to Indian Modal Improvisation**

A course designed to offer beginning instruction in Indian musical performance to western musicians on western instruments. Special attention is given to the basics of improvisational procedures, centered on the study of composed and improvised forms in the context of two simple *ragas* and *talas*. (2 credits) Row

**CI 578T — Advanced Indian Modal Improvisation**

A course designed to offer advanced instruction in Indian musical performance to western musicians on western instruments. *Alap* and *gat* forms are studied in the context of several complex *ragas* and *talas*. Special attention is given to the rendering of Indian melodic ornamentation on western instruments. Continuation of CI 577T. Prerequisite: CI 577T. (2 credits) Row

**CI 583T — Development of Long-Term Harmonic Memory**

Study of 20th-century music with emphasis on advanced ear training, recognition of vertical structures up to thirteenth chords, swing and *bebop* phrasing and improvisation, as well as advanced transcription skills. Non-majors only. (2 credits) Netsky

**CI 584T — Development of Long-Term Harmonic Memory**

Continuation of CI 583T. Prerequisite: CI 583T. (2 credits) Blake

**CI 585T — Development of Personal Style**

Exploration of model compositions in various styles of composed and improvised music. (2 credits) Blake

**CI 586T — Development of Personal Style**

Directed study of musicians' styles that are relevant to students in the class. (2 credits) Netsky

**CI 587T — Seminar in Musicianship**

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of musical experiences. Provides insights into concert preparation, career strategies, and development of repertoires. (2 credits) Blake

**CI 588T — Seminar in Musicianship**

Continuation of CI 587T. Prerequisite: CI 587T. (2 credits) Blake

**CI 671 — Third Stream Methodology**

Continuation of CI 572. Prerequisite: CI 572. (2 credits) Blake

**CI 672 — Third Stream Methodology**

Continuation of CI 671. Prerequisite: CI 671. (2 credits) Netsky and Faculty

## HISTORICAL PERFORMANCE

Gibbons, Chair; Abreu, Krueger, Porter, Tyson

*Studio (HP 100, 500)*

*Classroom Instruction*

**HP 413T — Elementary Thoroughbass**

Introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common-Practice period is expected. Open to all keyboard majors. (1 credit) Porter

**HP 414T — Elementary Thoroughbass**

Continuation of HP 413T. Prerequisite: HP 413T. (1 credit) Porter

**HP 447T — Issues in Historical Performance**

Designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartók, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. Selected readings from influential works on performance practice. Parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. (2 credits) Gibbons

**HP 448T — Issues in Historical Performance**

Continuation of HP 447T. Prerequisite: HP 447T or instructor's permission.  
(2 credits) Gibbons

**HP 463T — Classical Era Chamber Music Performance**

Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for, original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth- and 20th-century attitudes and approaches to the Classical style are surveyed in writings and recordings. (2 credits) Gibbons

**HP 464T — Classical Era Chamber Music Performance**

Continuation of HP 463T. Prerequisite: HP 463T. (2 credits) Gibbons

**HP 481T — Keyboard Instruments and Repertoire: Bach to Beethoven**

Examines standard keyboard repertoire composed for harpsichord and fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works is explored. (2 credits) Gibbons

**HP 482T — Keyboard Instruments and Repertoire: Bach to Beethoven**

Continuation of HP 481T. Prerequisite: HP 481T. (2 credits) Gibbons

**HP 513T — Elementary Thoroughbass**

Graduate offering of HP 413T. Open to all keyboard majors. (1 credit) Porter

**HP 514T — Elementary Thoroughbass**

Continuation of HP 513T. Prerequisite: HP 513T. (1 credit) Porter

**HP 547T — Issues in Historical Performance**

Graduate offering of HP 447T. (2 credits) Gibbons

**HP 548T — Issues in Historical Performance**

Continuation of HP 547T. Prerequisite: HP 547T or instructor's permission.  
(2 credits) Gibbons

**HP 563T — Classical Era Chamber Music Performance**

Graduate offering of HP 463T. (2 credits) Gibbons

**HP 564T — Classical Era Chamber Music Performance**

Continuation of HP 563T. Prerequisite: HP 563T. (2 credits) Gibbons

**HP 577 — Baroque Music Performance**

Performance of Baroque music on modern orchestral instruments. Limited to string players, two flutists, two oboists, two bassoonists, three keyboard players. Vocalists must obtain instructor's permission. (2 credits) Gibbons

**HP 578 — Baroque Music Performance**

Continuation of HP 577. Although HP 577 is not a prerequisite, students enrolled in HP 577 have priority for HP 578. (2 credits) Gibbons

**HP 581T — Keyboard Instruments and Repertoire: Bach to Beethoven**

Graduate offering of HP 481T. (2 credits) Gibbons

**HP 582T — Keyboard Instruments and Repertoire: Bach to Beethoven**

Continuation of HP 581T. Prerequisite: HP 581T. (2 credits) Gibbons

**HP 677 — Baroque Music Performance**

Continuation of HP 578. Prerequisite: HP 577. (2 credits)

**HP 678 — Baroque Music Performance**

Continuation of HP 677. Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in registration for HP 678. Prerequisite: HP 578. (2 credits)

**IMPROVISATION**

Chase, Chair; Abercrombie, Atkins, Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Davis, Eade, Garzone, Harada, Hazilla, Hersch, Lockwood, Maneri, McBee, McNeil, Moses, Netsky, Pérez, Radnofsky, Russell, Samuels, Sandvik, Schwendener, Stagnaro, Zocher

The undergraduate Improvisation Department encompasses two areas of study: Jazz Studies and Contemporary Improvisation. Jazz Studies focuses on African-American traditions; Contemporary Improvisation provides students with the opportunity to synthesize such diverse traditions as jazz, contemporary classical, and ethnic music through improvisation, performance, and composition, with an emphasis on developing aural traditions.

Graduate courses are listed under the Contemporary Improvisation and Jazz Studies departments.

*Students are expected to bring cassette recorders to courses marked with an asterisk (\*).*

***Studio (IMPRV 100 or as assigned by the department)******Classroom Instruction*****IMPRV 181T — Development of Long-Term Melodic Memory\***

Students develop aural skills by memorizing melodies from recordings without the aid of instrument or notation. Students memorize melodies, first singing, then playing them, then working on them in improvisational performances. Students improve their recognition of intervals through a series of progressive drills; they also keep logs of practice sessions, and take a final exam on interval recognition. (2 credits) Sandvik

**IMPRV 182T — Development of Long-Term Melodic Memory\***

Continuation of IMPRV 181T. Prerequisite: IMPRV 181T. (2 credits) Blake, Sandvik

**IMPRV 263 — Introduction to Jazz Theory and Ear Training**

Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and ear training as determined by placement exam. (1 credit) Netsky

**IMPRV 264 — Introduction to Jazz Theory and Ear Training**

Basic harmonic transcription and improvisation. Prerequisite: IMPRV 263. (1 credit) Netsky

**IMPRV 283T — Development of Long-Term Harmonic Memory\***

Study of 20th-century music with emphasis on advanced ear training. Students will analyze advanced harmonic transcription, chord identification, and improvisation in swing and bebop styles. (2 credits) Netsky

**IMPRV 284T — Development of Long-Term Harmonic Memory\***  
Continuation of IMPRV 283T. Prerequisite: IMPRV 283T. (2 credits) Blake

**IMPRV 368 — Jazz Repertoire**

Advanced study, memorization, and performance of standard jazz repertoire.  
Prerequisite: IMPRV 264 or placement exam. (2 credits) McNeil

**IMPRV 378 — Jazz Theory**

Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor's permission required for non-majors. Prerequisite: IMPRV 283T, 483T, or placement exam. (2 credits) McNeil

**IMPRV 385T — Development of Personal Style\***

Directed study of musicians' styles that are relevant to students in the class. (2 credits) Blake

**IMPRV 386T — Development of Personal Style\***

Exploration of model compositions in various styles of composed and improvised music. (2 credits) Netsky

**IMPRV 425T — Development of Rhythmic Skills**

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. (1 credit) Cain

**IMPRV 443T — Aural Training and Improvisation after Schoenberg**

Introduces an atonal approach to improvisation, based on knowledge of both melodic excerpts from compositions by Arnold Schoenberg and Anton Webern, and some basic atonal theory. Students memorize a series of short motives from pieces by Schoenberg and Webern from cassette tape without aid of instrument or notation. Students sing, then play, each motive, then work on improvisational performance. The class will suggest strategies for extending the motive through various transformations and perform aural analyses of these motives, using readings from Rahn's *Basic Atonal Theory*. Students improve recognition of intervals and trichords through progressive drills. (2 credits) Sandvik

**IMPRV 448T — Jazz Vocal Traditions**

Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz singing on other styles such as pop and Brazilian music will be considered. Classes and course work include reading, listening, lectures, videos, and guest lecturers. (2 credits) Eade

**IMPRV 451T — Issues and Trends in American Music**

Lectures and discussions addressing issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to issues and questions that form the course framework. (2 credits) Row

**IMPRV 455T — Lydian Chromatic Concepts**

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. Prerequisite: IMPRV 378. (2 credits) Russell

**IMPRV 456T — Lydian Chromatic Concepts**

Continuation of IMPRV 455T. Prerequisite: IMPRV 455T. (2 credits) Russell

**IMPRV 461T — Eastern European Jewish Music Traditions**

Introduction to various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky

**IMPRV 464T — Film Noir**

Introduction to post-World War II themes of commonality such as victimization and character study. Attention is given to film music; students are encouraged to create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

**IMPRV 473T — Arranging I**

Orchestration, instrumentation, memorization, form, and notation in arranging for jazz ensembles; analysis of works from the jazz repertoire. Prerequisite: IMPRV 378. (2 credits) Faculty

**IMPRV 474T — Arranging**

Continuation of IMPRV 473T. Prerequisite: IMPRV 473T. (2 credits) Faculty

**IMPRV 477T — Indian Modal Improvisation\***

Introduction to basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of *ragas* through performance with Western instruments and voice. Focus on melodic grammar and mood (*rasa*) of each *raga*. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Faculty

**IMPRV 478T — Advanced Indian Modal Improvisation**

Focuses on advanced improvisational techniques in additional *ragas* (melodic modes) and *talas* (rhythmic cycles). Special attention is given to the rendering of the characteristic idiosyncrasies of Indian melodic ornamentation on Western instruments and voice. Continuation of IMPRV 477T. Prerequisite: IMPRV 477T. (2 credits) Row

**IMPRV 479T — Jazz Styles: Improvisation**

Selected topics in the history of jazz improvisation are studied through listening, transcription, and analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. Prerequisite: IMPRV 378. (2 credits) Chase

**IMPRV 480T — Jazz Styles: Composition**

Study of the styles of selected composers through listening, transcription, and analysis of jazz compositions, and composition of pieces in the style of historic composers including Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. Prerequisite: IMPRV 378 (2 credits) Chase (Not Offered 2001–02)

**IMPRV 483T — Jazz Ear Training**

Study of direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. Examination of the use of upper structure triads in improvisation and sight-singing; transcription of solos from records. Prerequisite: IMPRV 264 or by placement exam. (2 credits) Garzone

**IMPRV 487T — Seminar in Musicianship**

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of previous musical experiences. Provides insights into concert preparation, career strategies, and development of students' repertoires. (2 credits) Blake

**IMPRV 488T — Seminar in Musicianship**

Continuation of IMPRV 487T. Prerequisite: IMPRV 487T. (2 credits) Blake

## INTERDISCIPLINARY STUDIES

*Classroom Instruction*

**INT 111 — Music Vocabulary in Practice**

Through reading, writing, score study, special projects, listening to and performing musical examples, and extensive class discussion, students will develop and practice their skills in the usage and comprehension of music vocabulary. Designed primarily for students whose first language is not English. Instructor's consent required for students not concurrently enrolled in ESL I. (2 credits) Faculty



**INT 333 — Career Skills**

Combines lectures by music business professionals with hands-on projects. Topics include public relations materials, demo tapes, press photos, freelancing, management, performance anxiety, and practice techniques. Students produce their own press packets: resumes, repertoire lists, bios, and letterhead. (1 credit) Beeching, R. Sullivan

**INT 334 — Career Skills**

Topics covered include press relations, concert presentation skills, interviewing, private studio teaching; study abroad grants and tax issues for U.S. students; practical training and legal issues for international students. Students perform community concerts off campus, write cover letters and press releases, conduct alumni interviews, and complete their own career-related research projects. With the instructor's permission, students may substitute Arts Administration Internships (INT 440) for this class. Prerequisite: INT 333. (1 credit) Beeching, R. Sullivan

**INT 429T — Introduction to Music and Technology I**

This course introduces the basic tools of current music technology. Emphasis is on first-hand experience across the range of technologies. At the same time, the core ideas of these technologies will be explored, explained, and discussed. The course is project-driven, with smaller weekly projects and larger semester-long projects. Focuses on computers, synthesizers, and notation software, and on the integration of these components, using *Finale*. (2 credits) Burdick

**INT 430T — Introduction to Music and Technology II**

Continuation of INT 429T. Prerequisite: INT 429T. Focuses on recording, sampling, sequencing software, and on the integration of all three of these components, using *Vision*. (2 credits) Burdick

**INT 440T — Arts Administration Internships**

Practical work experience in Boston-area arts organizations: recording studios, symphony orchestras, opera companies, artist management firms, arts councils, and public radio stations. With the instructor's permission, students may substitute this course for the second semester of Career Skills (INT 334). (1 credit) Beeching

**INT 450 — Independent Study**

See *Independent Study*, under *Academic Regulations and Information*, for description. (1-3 credits)

**INT 460 — Cross-Registration: Northeastern University**

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-3 credits)

**INT 470 — Cross-Registration: Simmons College**

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (3-4 credits)

**INT 480 — Cross-Registration: Tufts University**

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-4 credits)

**INT 513/514T — Intensive English I****INT 529T — Introduction to Music in Technology I**

For description, see INT 429T. (2 credits) Burdick

**INT 530T — Introduction to Music in Technology II**

Continuation of INT 529T. Prerequisite: INT 529T. For description, see INT 430T. (2 credits) Burdick

**INT 537T — English as a Second Language I**

Speaking and writing practice, reading and listening comprehension, vocabulary development; selected grammar and usage exercises. Placement by exam. (0 credit) Chandler, Kambouris

**INT 538T — English as a Second Language I**

Reading and listening comprehension; American history, culture and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: INT 537T or placement by exam. (0 credit)

**INT 540T — Arts Administration Internships**

Graduate offering of INT 440T. (1 credit) Beeching

**INT 550 — Independent Study**

See *Independent Study*, under *Academic Regulations and Information*, for description. (1-2 credits)

**INT 560 — Cross-Registration: Northeastern University**

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-3 credits)

**INT 580 — Cross-Registration: Tufts University**

Limited to graduate-level music courses. See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-3 credits)

**INT 637T — English as a Second Language II**

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: INT 538T or placement by exam. (0 credit) Chandler

**INT 638T — English as a Second Language II**

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of INT 637T. (0 credit)

**INT 647T — Critical Reading and Writing**

Reading, summary, and analysis of a variety of literary forms: sermons, poems, diaries, letters, speeches, journalist reports, interviews, editorials, short essays, and scholarly articles. Study of correct documentation; writing thesis statements; learning to structure arguments. Prerequisite: INT 638T or placement exam. (0 credit) Chandler

**INT 648T — Reading Seminar**

Continuation of INT 647T. Prerequisite: INT 647T. (0 credit)

**INT 820, 840 — Beyond-Degree Studio**

See *Beyond-Degree Studio*, under *Academic Regulations and Information*, for description. (0 credit)

**INT 970 — D.M.A. Research Project Advising**

Prerequisites: MHST 901, 902; THYG 901, 902. (0 credit)

**INT 971 — D.M.A. Research Project Advising**

Continuation of INT 970. Prerequisite: INT 970. (0 credit)

**INT 980 — D.M.A. Research Project**

Prerequisites: MHST 901, 902; THYG 901, 902. (3-6 credits)

**INT 990 — D.M.A. Recital**See *Doctor of Musical Arts* program of study. (3-6 credits)**JAZZ STUDIES**

Chase, Chair; Abercrombie, Atkins, Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Davis, Eade, Garzone, Harada, Hazilla, Hersch, Lockwood, Maneri, McBee, McNeil, Moses, Netsky, Pérez, Radnofsky, Russell, Samuels, Sandvik, Schwendener, Stagnaro, Zocher

Undergraduate courses are listed under the **Improvisation** department.

**Studio (JS 500)****Classroom Instruction****JS 525T — Development of Rhythmic Skills**

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. Graduate offering of IMPRV 425T. (1 credit) Cain

**JS 526 — Jazz Composition**

Introduces the basic techniques of jazz composition to jazz performers through guided composition assignments, listening and analysis. Includes tonal composition in standard song forms, writing for small jazz ensembles, and exploration of newer forms in jazz. Open to non-Jazz Studies majors by permission of the instructor. (2 credits) Faculty

**JS 528 — Intervallic Improvisation**

Explores the use of interval sets, cells, and motives in melodic improvisation through performance, ear training, and composition assignments. (2 credits) Bergonzi (Not Offered 2001-02)

**JS 548T — Jazz Vocal Traditions**

Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz singing on other styles such as pop and Brazilian music will be considered. Classes and course work include reading, listening, lectures, videos, and guest lecturers. (2 credits) Eade

**JS 555T — Lydian Chromatic Concepts**

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. (2 credits) Russell

**JS 556T — Lydian Chromatic Concepts**

Continuation of JS 555T. Prerequisite: either JS 555T or JS 577. (2 credits) Russell

**JS 567 — Graduate Improvisation Seminar**

Rhythmic, melodic, harmonic, and sonic aspects of improvisation are examined through discussion, listening, and in-class performance. Structured improvisation and composition assignments explore specific musical parameters with the aim of expanding students' knowledge of creative and expressive possibilities. (2 credits) Bergonzi

**JS 568 — Graduate Improvisation Seminar**

Continuation of JS 567. Prerequisite: JS 567 or permission of instructor. (2 credits) Bergonzi

**JS 573T — Arranging**

Orchestration, instrumentation, harmonization, form, and notation in arranging for jazz ensembles; analysis of works from the jazz repertoire. (2 credits) Faculty

**JS 574T — Arranging**

Continuation of JS 573T. Prerequisite: JS 573T. (2 credits) Faculty

**JS 577 — Advanced Jazz Theory**

Introduces material that bridges the gap between classical harmonic nomenclature and modern jazz harmonic symbology. (2 credits) Russell

**JS 579T — Jazz Styles: Improvisation**

Selected topics in the history of jazz improvisation are studied through listening, transcription, analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. (2 credits) Chase

**JS 580T — Jazz Styles: Composition**

Studies selected composers' styles through listening, transcription and analysis of jazz compositions, and composition of pieces in the style of such historic composers as Jelly Roll Morton, Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. (2 credits) Chase (Not Offered 2001-02)

**JS 583T — Jazz Ear Training**

Studies the direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing; transcription of solos from records. (2 credits) Garzone

## **LIBERAL ARTS**

**McPherson, Chair; Breese, Chandler, Coté, Desjardins, Joshel, Kambouris, Keppel, Klein, Lepson, Reutlinger, Squire**

The Liberal Arts department offerings provide opportunities to study major academic disciplines as well as cultural, social, intellectual, and political contexts for music. The curriculum offers a broad range of courses in languages, literature, history, cultural studies, art, social sciences, and interdisciplinary classes. The Liberal Arts program ensures that students attain college-level proficiency in the essential skills of critical reading, writing, and analysis.

The department houses the Writing Center, which offers individual consultations to all members of the NEC community.

Graduate Intensive English and English as a Second Language courses are listed as **Interdisciplinary Studies**.

*Students may take Liberal Arts electives after completing LARTS 111, 221, and 222. The following courses do not require prerequisites: LARTS 181-182, 185-186, 187-188, 291, 292, 293, 295.*

### ***First-Year Core Curriculum***

#### **LARTS 111 — Freshman Writing**

Intensive training in writing, critical thinking and reading, and basic research skills. Group instruction is complemented by individual writing consultations in the Writing Center. (2 credits) **Keppel and faculty**

#### **LARTS 221 — Freshman Seminar I**

Fall Seminars focus on a topic and major texts. There is an emphasis on developing academic skills, including critical reading, keeping portfolios, speaking, and debating. Courses include: *Opera Stories, How Do You Know, On the Road, Life and Afterlife, Poetry to Song, Social Identity*. Co-requisite LARTS 111. (2 credits) **Faculty**

#### **LARTS 222 — Freshman Seminar II**

Spring Seminars expand topics to include their contexts and other academic disciplines. Skills involved include using secondary literature, research in libraries and on the Internet, working with peers, project presentations, and analytical papers. Courses include: *Suffering and the Human Condition, Hindu Myths, The Nature of Tragedy, The Rebel, Murder Stories, Creation Myths, Artist and Audience, Unsolved Mysteries, Explorers, Creators, The Idea of Rights, and Beauty and the Good*. Prerequisite: LARTS 111, 221. (2 credits) **Faculty**

### ***English as a Second Language***

#### **LARTS 113T/114T — Intensive English I**

Preparation for the TOEFL by practicing vocabulary, reading and listening comprehension, and grammar. Also, some speaking and writing. (8 non-degree credits each semester) **Kambouris and Chandler**

#### **LARTS 137T — English as a Second Language I**

Emphasis on listening comprehension and speaking; practice in reading and writing; vocabulary development; selected grammar and usage exercises. Placement by exam. (2 credits) **Kambouris**

#### **LARTS 138T — English as a Second Language I**

Uses texts about American history and culture to develop skills in reading and listening comprehension, including note taking, outlining, and skimming. Speaking and writing assignments focus on comparisons/contrasts between life in the U.S. and in the student's home country. Prerequisite: LARTS 137T or placement by exam. (2 credits) **Kambouris**

#### **LARTS 147T — Critical Reading and Writing**

Equivalent to LARTS 111 for native speakers of languages other than English. To be taken concurrently with LARTS 221 Prerequisite: LARTS 238T or placement exam. (2 credits) **Keppel**

**LARTS 148T — Reading Skills Seminar**

Designed for undergraduate students in ESL I. Teaches strategies to promote better reading and vocabulary development. Writing is done in response to reading and discussion of short stories. (2 credits) Kambouris

**LARTS 237T — English as a Second Language II**

Uses *Evenings with the Orchestra*, by Berlioz, and a variety of autobiographical texts in order to develop reading fluency and expand writing skills such as summarizing and outlining. Practices listening comprehension through watching videos and promotes speaking about readings. Prerequisite: LARTS 138T or placement by exam. (2 credits) Kambouris

**LARTS 238T — English as a Second Language II**

Focuses on Marcia Davenport's *Mozart* to promote reading and writing and discussion and oral presentation. Prerequisites: LARTS 237T or placement by exam. (2 credits) Kambouris

*Modern Languages*

**LARTS 181 — Introduction to Spoken German I**

Practice in hearing, speaking, and writing to develop a knowledge of basic grammatical structures. Designed to teach a thorough command of the language for reading fiction and expository prose. (3 credits) Reutlinger

**LARTS 182 — Introduction to Spoken German II**

Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. (3 credits) Reutlinger

**LARTS 185 — French I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Squire

**LARTS 186 — French II**

Continuation of LARTS 185. Prerequisite: LARTS 185. (3 credits) Squire

**LARTS 187 — Italian I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Coté

**LARTS 188 — Italian II**

Continuation of LARTS 187. Prerequisite: LARTS 187. (3 credits) Coté

*Literature*

**LARTS 320 — Classics**

Concentrates on enduring and influential works in the Western tradition, such as *The Divine Comedy*, *Faust*, *Don Quixote*, *Middlemarch*, *Crime and Punishment*, and *Ulysses*. (2 credits) McPherson

**LARTS 321 — Don Juan**

Looks at different presentations of Don Juan in myth and music, beginning with the popular tradition in the 17th century and ending with modern cinema. Special attention will be given to Mozart's *Don Giovanni* and readings of Mozart's version of the legend in the 19th and 20th centuries. (2 credits) Joshel

**LARTS 324 — Shakespeare: The Comedies**

Discussion, analysis, and acting of *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *A Winter's Tale*, and *The Tempest*. (2 credits) McPherson

**LARTS 325 — Shakespeare: The Tragedies**

*Hamlet*, *King Lear*, *Othello*, *Antony and Cleopatra*, and *Macbeth*. (2 credits) McPherson

**LARTS 326 — Women and Literature**

Examination of the writing of African-American, Asian-American, and Latin American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. (2 credits) Joshel

**LARTS 332 — Poetry Workshop**

Focuses on the writing of poetry as well as in-class analysis and discussion of students' poems. Readings and discussions of works by contemporary authors. (2 credits)

Lepson

**LARTS 348 — American Literature**

Reading and analysis of representative works from American literature to understand its central themes and impact on American society. Authors include Twain, Dickinson, Hemingway, Hughes, Percy, and Morrison. (2 credits) Klein

**LARTS 349 — Contemporary American Poetry**

Examines various styles, methods of writing, theoretical statements, and groups of poets that have contributed to the variety and vitality of contemporary American poetry. (2 credits) Lepson

**LARTS 445 — Contemporary Literature**

Analysis and discussion of contemporary novels and stories chosen for their technical variety and representation of cultural aspects of modern life. (2 credits) McPherson

*History and Cultural Studies*

**LARTS 244 — Medieval and Renaissance Culture**

Art, literature, and social rituals of Europe from 1000 to 1600; social organization and cultural production of church, court, manor, and city-state. Artistic and social context of music and musicians in the Middle Ages, Renaissance, and Reformation. Recommended in conjunction with Survey of Music History I (MHST 112). (2 credits) Joshel

**LARTS 246 — Ancient Near East**

An introduction to the history and culture of the ancient Near East and Egypt (c. 3000 to 500 BC). The development of cities, writing systems, and state forms in ancient Sumer, Babylonia, Egypt, Palestine, and Assyria; consideration of art, literature, and religions of these societies. (2 credits) Joshel

**LARTS 257 — The Romantic Movement**

An examination of Romanticism and its impact, with particular attention to its various expressions in literature, fine arts, music, and philosophy. (2 credits) McPherson

**LARTS 319 — Europe in the 19th Century**

The story of European society in its greatest age. Students will examine the social and cultural forces making for European supremacy in the 19th century, looking at the rise and triumph of the middle classes, the decline of religious belief and emergence of secular societies, the ideas of nation and nationalism, imperial ambitions, and the ascent of urban societies and urban culture. We will also study the artistry behind European culture, including works by David, Hoffman, Balzac, and Wells. (2 credits) Klein

**LARTS 335 — History of Western Philosophy I: Pre-Socratics to Descartes**

This course will look at how some of the major thinkers of the western tradition have dealt with fundamental philosophical questions: both those they inherited and those they created. This course will take us from the early Greek's conceptions of reality through early modernity's concerns with what we can know about reality. We will also examine the ways in which each thinker's ethics, theory of knowledge, etc., are related to one another. (2 credits) Breese

**LARTS 336 — History of Western Philosophy II: Descartes to Heidegger**

This course will examine the theories of modern-era philosophers in the current Western canon. We will look at how they addressed ideas inherited from earlier philosophers, and consider the primary conceptual shifts that distinguish these thinkers from "pre-modern" philosophers. We will also study ways in which each thinker's ideas form a system. (2 credits) Breese

**LARTS 338 — Darwin, Marx, and Freud**

Traces the larger impact of these seminal thinkers. Emphasis on general principles of their works and interpretations; analysis of influences and criticisms of their theories. (2 credits) McPherson

**LARTS 342 — The Politics of the Modern World**

Examines such contemporary international political issues as rivalry for world power, struggle for energy and food, emergence of nationalist and religious ideologies, and dangers of nuclear proliferation. (2 credits) Klein

**LARTS 416 — China and Japan in the 20th Century**

Students will follow the history of these two Pacific powers over the last hundred years as they have pursued their unique social, cultural, and political ambitions on the world stage. Readings, discussions, and lectures will focus on China's transformation from an ancient, closed empire to a modern international state, with special emphasis on the social and cultural transformations of Mao Zedong's Communist regime. In contrast, studies of Japan will evaluate that state's strategy of modernization, using Western means to achieve traditional Japanese goals. (2 credits) Klein

**LARTS 417 — Europe in the 20th Century**

The story of Europe's decline from great power into civil war, totalitarianism, and cultural confusion. Students will read and discuss such issues as the alienation of the "Lost Generation," the appeal of fascist and communist ideologies, the emergence of anti-democratic thinkers, the retreat from liberal ideals, loss of empire, and collapse of Soviet-styled socialism. We will read and discuss such 20th-century artists and thinkers as Ernst Junger, Picasso, Jean Paul Sartre, Fredrich Hayak, Dmitri Shostakovich, and Franz Fanon. (2 credits) Klein

**LARTS 421 — Holocaust: Genocide in the 20th Century**

The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. (2 credits) Klein

**LARTS 432 — Roman Culture and Society**

Focuses on the organization of power in ancient Rome and its cultural expression in art, architecture, literature, and entertainment. (2 credits) Joshel

**LARTS 434 — Greek Culture and Society**

An introduction to the history and culture of ancient Greece from the Homeric to the Classical periods. Topics include: values of the hero, archaic culture, development of democracy, the Athenian empire, the Sophists and Socrates, and Greek art and theater. (2 credits) Joshel

**LARTS 442 — The American Century**

A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the 1960s and the development of contemporary American literature, art, and music. (2 credits) Klein

**LARTS 467 — Modernism**

Examines the modernist movement through literature, film, psychology, visual arts, and music. (2 credits) McPherson

**LARTS 481 — Cultural History of India**

Study of the history of Indian culture beginning with the advent of Hinduism (c. 1500 BC), through the growth of Buddhism (c. 563–200 BC), the “classical era” (c. 320–647 AD), the period of Islamic influence (1200–1750 AD), and the modern era, drawing on such forms of cultural expression as philosophy, literature, science, architecture, and the visual and performing arts. Examples include the *Bhagavad Gita* and *Ramayana*, the invention of algebra, Hindu and Islamic architecture (e.g. Taj Mahal), Bharata Natyam (classical dance), and miniature paintings. (2 credits) Row

***Religion and Philosophy*****LARTS 316 — Religious Traditions of the World**

Explores religious traditions through an examination of texts, teachings, and practices, and considers the philosophical problems inherent in the study of multiple religions. Surveys Judaism, Christianity, Buddhism, Islam, and Confucianism. Film, devotional music, scriptural sources. (2 credits) Breese

**LARTS 317 — Metaphysics**

We will ask about the nature of reality and whether we are able to know what is real. Is the material world as it appears to us all that there is? If we say there is something else beyond what science can measure, how can we prove it? Are there unchanging truths that we should strive to discover, or is the world always in flux? If reason contradicts our senses, which do we trust? (2 credits) Breese

**LARTS 333 — Ethics**

Investigation of the principal religious and philosophic theories regarding moral life, from Western European and feminist as well as non-Western perspectives, and the relation of these to such contemporary moral issues as racism, sexism, right to life, right to death, and personal integrity. (2 credits) Breese

**LARTS 337 — Music, Society, and Politics**

Relates music to the social, political, and intellectual milieu in which it was created. Focuses on such composers as Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, and Weill. (2 credits) **McPherson**

**LARTS 339 — Philosophy of Religion**

An examination of the philosophical problems that arise when we consider the world's religions. Can we know whether there is a divine or transcendent reality? How is religious music thought to function within different religions — can it actually convey the listener to the divine, or is it merely expressing human feelings? How do we reconcile multiple religions all claiming divinely given truths? Are reason and faith mutually exclusive? Why does religious language seem so odd? Does evil really exist? Are mystics divinely inspired or insane? (2 credits) **Breese**

**LARTS 340 — Philosophy of Mind**

Course will look at the development of the philosophy of mind in the modern era beginning with mind/body dualism, then moving to current issues within the field, such as the implications of recent brain research and claims that computers actually think. We will also consider the ways in which accepted models of the mind help to shape our sense of our own actions and experiences. (2 credits) **Breese**

**LARTS 349 — Buddhist Philosophy**

Begins with an overview of Buddhist history that includes the Buddha's life and teachings as well as the development of the three primary "vehicles" since his death. We will spend the rest of the semester on close readings of the three significant Mahayana Texts dealing with the idea of emptiness. During the semester students will also look at recent neurological research on meditation and the brain, as well as at traditional teachings on developing mental quiescence. (2 credits) **Breese**

**LARTS 351 — Revolutions**

Societies change because of a political event like the Russian Revolution, or because of the automobile, or penicillin, or computers, or birth rates, or "globalization." Some revolutions occur suddenly, some imperceptibly, but societies and people survive and flourish according to their ability to adapt to them. The first half of the course will focus on some of the major revolutions of the 20th Century in politics, society, and technology; the second half will focus in particular on "globalization," medicine and demography. (2 credits) **McPherson**

**LARTS 375 — Feminist Philosophy**

A study of the recent history and development of feminist theories, as well as their impact on "mainstream" western philosophy. Course will give particular attention to theories about gender and the body, as well as the ways in which bodies are viewed. You will also be asked to interpret your own experience as performers in light of these theories. (2 credits) **Breese**

**LARTS 415 — Wealth and Poverty of Nations**

A study of the philosophy of economics, and its application to such contemporary issues as the business of the arts, the growth of international competition, and the changing structure of work in industrial society. (2 credits) **Klein**

**LARTS 469 — Human Nature**

Examines traditional concepts of human nature as expressed in religions, philosophy, literature, and science and contrasts those with the impact of the genome and the claims of sociobiology on modern views. (2 credits) **McPherson**

## *Fine Arts*

### **LARTS 291 — Visual Arts Studio**

Studio art and appreciation. Introduces fundamental visual language through drawing, color media, and studio projects. Discussion of a broad range of works by traditional and nontraditional artists which provide background and inspiration for creating original works in class. (2 credits) Desjardins

### **LARTS 292 — Art History: The Story of Modern Art**

Major movements and historical foundations of modern art from the Impressionists to the present. Emphasis on developing an understanding of, and appreciation for modern art. Studio art projects (paint and collage); museum and gallery visits. (2 credits) Desjardins

### **LARTS 293 — Sculpture Studio**

This course will provide the opportunity to study, experiment with and create three dimensional forms both large and small. We will also examine modern and contemporary sculpture and installations, as well as some basic architectural elements. Writing assignments and gallery visits also required. (2 credits) Breese

### **LARTS 295 — Interarts: Multi-media Collaborations**

The first part of the course focuses on the importance of exchange between artists of differing media in the Modernist avant-garde movements. In particular, we will examine how the blurring of boundaries between painting, sculpture, and architecture — together with new materials offered by science and technology — have given rise to a multitude of hybrid forms. The second part of the course takes us out into Boston to experience several works of multi-media art and to learn about these works and see them in progress by meeting with artists, heads of organizations, and members of community collaboratives who are involved with these projects. (2 credits) Desjardins

## *Film Studies*

### **LARTS 363 — Film Studies I**

Explores ways of seeing and forms of representation in film; examines the viewer's engagement in the visual image and narrative; establishes critical perspectives for viewing films. (2 credits) Joshel

### **LARTS 364 — Film Studies II**

Focuses on European art films from the '20s to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German "New Cinema," and selected Italian films. Prerequisite: LARTS 363. (2 credits) Joshel

## *Psychology*

### **LARTS 318 — Social Psychology**

Introduces concepts in social psychology through demonstrations, readings, films, lectures, and discussions. Focuses on social situations, reciprocal effects of attitudes and behavior, prejudice, aggression, attraction, and altruism. (2 credits) Chandler

**LARTS 357 — The Brain and Behavior**

Examines the latest research on the human brain: basic areas and processes of the brain; relationships between brain, mind, and self; mutual effects of the brain and behavior. Examines the waking and sleeping states of mind and focuses on functions of the brain — sensation, perception, movement, language, thinking, learning, memory, and music processing. Explores aspects of the connections between health, mind, and behavior; between emotion and stress, pain and healing, depression, addiction, psychopathology, and brain damage. (2 credits) Chandler

**LARTS 358 — Psychology of the Life Cycle**

Examines developmental psychology topics (stability versus change; heredity versus environment) and theories (learning, psychodynamic, cognitive). Chronological study of the life cycle from conception to death. Emphasis on development of the self, language, morality, and logical thinking. (2 credits) Chandler

**MUSIC HISTORY**

Greenwald, Chair; Atkins, Hallmark, Handel, Heiss, Labaree, Pinkham, Row, Ruckert, Sandvik, Schepkin, G. Smith

*Mission Statement:* The Department of Music History and Musicology is committed to teaching students to think, write, and speak about music. Towards this end, our curriculum addresses music from historical, analytical, social, and practical points of view. Our principal goal is to develop “learning-enabled” students, to help them read and interpret sources and texts and understand that a musical score tells an historical and theoretical story. We seek to provide a context where performers can translate what they may already understand intuitively into practical reality.

Graduate courses are listed under Musicology.

*Classroom Instruction*

*First- and Second-Year Core Curriculum*

**MHST 111 — Introduction to Musical Styles**

Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance- and repertory-based projects; oral and written components; library project. (2 credits) Senior and Adjunct faculty

**MHST 112 — Survey of Music History I**

Studies historical and stylistic developments from the Middle Ages to 1600. First course in a three-semester sequence. Prerequisite: MHST 111. (2 credits) Senior and Adjunct Faculty

**MHST 211 — Survey of Music History II**

Studies historical and stylistic developments between 1600 and 1830. Second semester in a three-semester sequence. Prerequisite: MHST 111, 112. (2 credits) Senior and Adjunct Faculty

**MHST 212 — Survey of Music History III**

Studies historical and stylistic developments from 1830 to the present. Third semester in a three-semester sequence. Prerequisite: MHST 111, 112, 211. (2 credits) Senior and Adjunct Faculty

***Elective Courses*****MHST 117 — Survey of Jazz History**

Traces the growth of the musical language that came to be called "jazz" through study and analysis of innovative recordings. Readings serve to illuminate the historical context within which recorded performances occurred. Recordings follow the history of jazz from turn-of-the-century blues and ragtime to 1970s jazz-funk.

(2 credits) Sandvik

**MHST 321 — Dramatic Vocal Music from Monteverdi to Handel**

Survey of Baroque opera and oratorio with an emphasis on the works of Monteverdi, Carissimi, Charpentier, Bach, and Handel. Prerequisite: MHST 212. (2 credits) Pinkham (Not Offered 2001–02)

**MHST 325 — Keyboard Music of Bach, Handel, and Couperin**

Studies representative harpsichord and organ works, their function in concert and liturgy, and the instruments for this repertoire. Prerequisite: MHST 212. (2 credits) Pinkham

**MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd**

Studies music of composers from different historical periods: Guillaume de Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisite: MHST 212. (2 credits) Hallmark (Not Offered 2001–02)

**MHST 352 — Women and Music**

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Prerequisite: MHST 212. (2 credits) Hallmark

**MHST 366 — The Symphonies of Beethoven**

A study of Beethoven's nine symphonies focusing on various issues, including: sources and editions, analysis and interpretation, social-historical context, and performance practice. Prerequisite: MHST 212. (2 credits) Smith

**MHST 367 — Operas of Mozart**

Explores the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, current and past staging, interpretation, and comparison of Mozart operas. Provides a basis for criticism of Mozart's operas as they relate to each other as well as their influence on later works. Prerequisite: MHST 212. (2 credits) Greenwald

**MHST 368 — The Music Dramas of Richard Wagner**

Studies Wagner's concept of *Gesamtkunstwerk* (total art work) as reflected in his music dramas and theoretical writings; their influence on the arts of the late 19th and early 20th centuries. Prerequisite: MHST 212. (2 credits) Greenwald (Not Offered 2001–02)

**MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini**

Surveys the conventions of 19th-century Italian opera through works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Examines changes in the libretto, musical structure, and role of singers through the development of each composer's style. Prerequisite: MHST 212. (2 credits) Greenwald (Not Offered 2001–02)

**MHST 408 — Topics in Jazz History: Black American Folk Music**

Studies the growth of the unique musical language created by black folk in the United States. Covers the period from arrival of first African slaves in Colonial America (1619) to the “race” recordings of the 1920s. Readings from primary sources describe and contextualize music up to 1900. Study of selected 20th-century field and commercial recordings includes genres of spirituals, minstrelsy, ragtime, blues, and early gospel. Prerequisite: MHST 111 (2 credits) Sandvik

**MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View**

Examines the music and parallel careers of Schoenberg and Stravinsky. Prerequisite: MHST 212. (2 credits) Heiss (Not Offered 2001–02)

**MHST 416 — Contemporary Developments: Music from 1945 to the Present**

Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation. Prerequisite: MHST 212. (2 credits) Heiss (Not Offered 2001–02)

**MHST 418 — Ives and Bartók: Composers as Creative Ethnomusicologists**

Examines the music of Ives and Bartók, with emphasis on its social and ethnic context. Prerequisite: MHST 212. (2 credits) Heiss

**MHST 431 — 19th-Century Program Music**

Examines the relationship between textual ideas and music in 19th-century instrumental works. Pre-existing literary texts and original philosophical tracts are studied. Emphasis on aesthetic origins and analysis of those aesthetics. Survey of the 19th-century catalog of these works, and selection for intensive examination. Prerequisite: MHST 212. (2 credits) Greenwald (Not Offered 2001–02)

**MHST 434 — The Piano Sonatas of Beethoven**

A study of Beethoven’s 32 piano sonatas focusing on various issues, including: sources and editions, style and form, social-historical context, and performance practice. Prerequisite: MHST 212. (2 credits) Smith (Not Offered 2001–02)

**MHST 438 — Ellington, Monk, and Russell**

Studies three jazz composers — Duke Ellington, Thelonious Monk, and George Russell — through in-depth musical analysis of recorded works. Readings place them in the context of jazz history. Attention is devoted to influences on each of these men as their unique styles were emerging. Prerequisite: MHST 111. (2 credits) Sandvik (Not Offered 2001–02)

**MHST 441 — Introduction to World Music**

Study of the history, repertoire, performance practice and cultural context of selected music traditions. Traditions covered in the past have included examples from sub-Saharan Africa, the Balkans, the Middle East, India, Indonesia, China, Korea, Native America, and Japan. Prerequisite: MHST 111. (2 credits) Labaree, Row

**MHST 442 — Music of India**

The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisations with special reference to the concepts of *raga* (melodic mode) and *tala* (rhythm systems). Prerequisite: MHST 111 (2 credits) Row, Labaree

**MHST 443 — Music of Turkey**

An introduction to the music of Turkey, with an emphasis on the classical and religious tradition. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multi-ethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. A prominent feature of the course will be the development of an understanding of *makam* and *usul*, the systems of melodic and rhythmic composition. Prerequisite: MHST 111. (2 credits) Labaree (Not Offered 2001–02)

**MHST 497 — Senior Portfolio**

See description under *Music History* program of study. (0 credit) Faculty

**MUSICOLOGY**

Greenwald, Chair; Atkins, S. Drury, Hallmark, Handel, Heiss, Labaree, Pinkham, Row, Sandvik, Schepkin, G. Smith

Undergraduate courses are listed under **Music History**.

**MHST 502 — Baroque Instrumental Music**

Examines representative works with emphasis on forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertoire. In-class performances. (2 credits) Pinkham

**MHST 507 — History of Western Musical Styles**

Surveys stylistic developments from chant to J.S. Bach. Class discussion of reading, listening, and students' research projects. Not available to D.M.A. students or musicology majors. (2 credits) Handel

**MHST 508 — History of Western Musical Styles**

Surveys stylistic developments from 1720 to the present. Class discussion of reading, listening, and students' research projects. Not available to D.M.A. students or musicology majors. (2 credits) Handel

**MHST 515 — African Music and African-American Folk Forms**

Explores the principles of African music, song, dance, and instruments in the context of West and Central African culture and aesthetics. Discusses vocal and instrumental forms developed among a variety of black cultures in the New World, and the degree of African retentions discernible after generations of contact and acculturation with European influences. Research projects and hands-on performance activities. (2 credits) Atkins

**MHST 516 — Selected Readings in Jazz History**

Explores writings in Jazz history from the first decades of the 20th century to the present. The readings will present a cross-section of socio-political views about the music and its practitioners. Students will read extensively for each class; each will also make one or more oral presentations, individually or as a team. (2 credits) Atkins

**MHST 517 — Selected Topics in Jazz**

A course designed to investigate a wide range of topics related to the history, politics, sociology, personalities, and performance practices of jazz. Previous course topics have been: "The Life and Music of 'Duke' Ellington"; "Thelonious Monk: The High Priest of Jazz"; "Charlie Parker and the Be-Bop Tradition"; and "John Coltrane, The Jazz Messiah." Future topics will include "The Harmolodic Life of Ornette Coleman"; "Jazz-Rock Fusion: Is It Is or Is It Ain't — Jazz, That Is?" and "Jazz and the Social Revolution of the Sixties." Topics rotate. (2 credits) Atkins (Not Offered 2001–02)

**MHST 518 — Jazz and Society**

This course provides a fundamental examination of the music called "Jazz" as a component of larger, encompassing, cultural forms and as a socio-political response to its environment. Complex issues related to race, gender, absorption, transformation, authenticity and ownership will be explored. Necessarily, the experience of this music involves coming to an understanding of "Jazz" music as art, with its own language and tradition. This will be accomplished through discussion of writings by noted authorities on western European music, African music, African-American music, ethnomusicology, American and African-American literature, philosophy, sociology, cultural history, world history, the physical sciences and other fields of inquiry. (2 credits) Atkins (Not Offered 2001–02)

**MHST 520 — Topics in Music of the Classical Era**

Three rotating courses focused on different topics relating to music from the 18th through early 19th centuries: "Music and the Enlightenment"; "Music and the French Revolution"; "Beethoven, Rossini and The Transition to Romanticism." Analyzing select musical works, and reading current and historical essays about the music, students study the ideas of the Enlightenment and events of the French Revolution to discover their effects on music of the period. Through classroom discussion and individual research projects, the relevance of those ideas and events to present-day interpretation and performance of the music are explored. The three courses are discrete and may be taken in any sequence. (2 credits) Smith ("Music and the French Revolution" Offered Spring 2002)

**MHST 521 — Renaissance Sacred Music**

Analyzes structure, influences, and changing attitudes toward musical and liturgical considerations in representative works; issues of performance practice; in-class performance of works. (2 credits) Pinkham

**MHST 522 — Baroque Sacred Music**

Examines representative works with emphasis on the oratorio and the Passion. In-class performance of works. (2 credits) Pinkham

**MHST 527 — Performance Practice, 1650 to 1750**

Studies late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, and notation. Department chair's permission required for Musicology majors. (2 credits) Pinkham

**MHST 530 — Topics in 19th-Century Music**

Rotating topics currently include Richard Wagner's Music Dramas (the Ring), The Operas of Giuseppe Verdi, and *Don Juan* in music from the 17th to the 20th centuries. Students study original literary sources and librettos that are based on them, the composers' musical development from early to late stages, differing national philosophies as reflected in operatic development, performance practice. (2 credits) Greenwald ("The Operas of Giuseppe Verdi" Offered Fall 2001)

**MHST 533 — Notation of Medieval Music**

Intensive performance and transcription from notation of the 11th through 14th centuries; Gregorian chant, 12th-century polyphony, Ars Nova and Trecento works. (2 credits) **Hallmark** (Not Offered 2001–02)

**MHST 534 — Notation of Renaissance Music**

Intensive performance and transcription from notation of the 15th and 16th centuries. (2 credits) **Hallmark** (Not Offered 2001–02)

**MHST 535 — Writing about Music: Research Methods for the Practical Musician and Scholar**

Methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. (2 credits) **Greenwald**

**MHST 536 — Writing about Music**

Continuation of MHST 535. Students will write a full-length research paper. Project involves step-by-step process and individual consultation with instructor. Pre-requisite: MHST 535 or permission of the instructor. (2 credits) **Greenwald**

**MHST 537 — Teaching Music History**

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology, with work by Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. (2 credits) **Hallmark**

**MHST 540 — Topics in American Music**

This course is designed to explore a range of topics related to American music. Recent topics have included "The Blues as Social Commentary," "The Black Composer and the European Tradition," and "Women in Jazz." Future topics may include "The American Composer after WWII," "The Music of Selected Composers," and "American Music and the Struggle for Social Equality," among others. Topics rotate. (2 credits) **Atkins**

**MHST 542 — The Avant-Garde from Eric Satie to John Zorn**

Surveys composers who redefined music from the 1890s through the 1990s. Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. (2 credits) **S. Drury** (Not Offered 2001–02)

**MHST 543 — Introduction to Ethnomusicology**

Introduces students to the discipline of ethnomusicology through selected readings and discussion of important issues. In conjunction with readings, the course will also examine selected repertoires, including the music of Edo period Japan, the music of the Navahos, the classical music of North India, the classical music of South India, the music of Bali. Assignments vary from year to year, but include analytical papers, research papers, performance projects, and transcriptions. (2 credits) **Labaree, Row**

**MHST 545 — Traditions of Music Drama in Asia**

Studies four major genres of music drama in Asia: Kathakali (India), Wayang Kulit (Bali), Beijing Opera (China), and Kabuki (Japan). Each genre is studied within the context of the culture from multiple perspectives: musical traditions and performance practice, drama traditions, literary and dance traditions. (2 credits) Row (Not Offered 2001–02)

**MHST 546 — Music of India**

The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisation with special reference to the concepts of *raga* (melodic mode) and *tala* (rhythm systems). (2 credits) Row (Not Offered 2001–02)

**MHST 547 — Music of Turkey**

An introduction to the music of Turkey, both the classical and folk traditions. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multi-ethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. (2 credits) Labaree

**MHST 550 — Topics in Medieval Music**

Musical style of the 11th through 14th centuries is the primary focus of this seminar, with a specific topic chosen each time. Previous topics have included the 12th-century Notre Dame repertory; the medieval motet; the composers Machaut, Landini, and Ciconia. Seminar topics include issue of performance practice, theoretical studies, notation, historical context. Individual term projects and presentation. (2 credits) Hallmark and Labaree

**MHST 551 — Ives, Schoenberg, Stravinsky**

Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. (2 credits) Heiss

**MHST 552 — Ives, Schoenberg, Stravinsky**

Continuation of MHST 551. MHST 551 is not a prerequisite, although students enrolled in MHST 551 have priority in registering for MHST 552. (2 credits) Heiss

**MHST 560 — Area Study in Ethnomusicology**

Study of the history, culture and musical repertoire of a selected region of the world, together with relevant ethnomusicological studies. Performance projects, transcriptions, analytical papers, and research projects. Topics rotate. (2 credits) Labaree, Row (Not Offered 2001–02)

**MHST 561 — Issues of Improvisation in Western Music History:**

**The Music of Jazz Pianist Bill Evans**

Examines Bill Evans's career and music, and his techniques of improvisation through classroom discussion of assigned readings and listening and through individual research projects. (2 credits) Smith

**MHST 563 — Issues of Women and Music**

Explores topics in music, surveys current research, and examines specific topics and issues, including the role of religion, gender, and intertextuality in the medieval motet, the place of the courtesan as musician in Western and other cultures, the representation of women in opera, women performers' relationship to jazz and rock, and such women composers and performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie. (2 credits) Hallmark  
(Not Offered 2001–02)

**MHST 564 — Sacred Choral Music, 1750–Present**

Surveys representative large-scale works with orchestral accompaniment and small-scale works designed for liturgical use. Topics include idiomatic choral devices, text setting, liturgical attitudes, influences of instrumental writing on choral writing, and influences of the neo-Renaissance and neo-Baroque movements. (2 credits) Pinkham

**MHST 570 — Topics in Renaissance Music**

Musical style of the 15th and 16th centuries is the primary focus of this seminar, with a specific topic chosen each time. Previous topics have included the music of Josquin des Pres; the Renaissance chanson; the 16th-century madrigal. Seminar topics include issues of performance practice, theoretical studies, notation, historical context. Individual term projects and presentations. (2 credits) Hallmark

**MHST 580 — Teaching Internship**

Two-year teaching assignment as an assistant in an undergraduate music history course. (0 credit) Greenwald

**MHST 681/682 — Honors Thesis**

Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see *Musicology* program of study). Requires department chair's permission. (4 credits) Senior Faculty

**MHST 693 — Musicology Exams**

See *Musicology* program of study. (0 credit)

**MHST 697 — Portfolio**

See *Musicology* program of study. (0 credit)

**MHST 901 — Doctoral Seminar in Musicology**

Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues include source studies, historiography, performance practice, and criticism. (3 credits) Senior Faculty

**MHST 902 — Doctoral Seminar in Musicology**

Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making in Western culture. (3 credits) Senior Faculty

## MUSIC EDUCATION

Scripp, Chair; Bamberger, Bernard, Burdick, Davidson, Fisk, Gardiner, Miljkovic, Parker, Senders, R. Sullivan, Terrien-Queen, B. Zander

The Music Education curriculum enlists studio, theory, history, technology, and music education faculty to make NEC students not only better musicians, but more effective missionaries for music in a wide range of educational contexts.

### *Music-in-Education Concentration Core Courses*

Undergraduate-level courses are available to graduate Music-in-Education Concentration students for zero credit only; see *Graduate Core Courses* for further course offerings.

#### **MIE 221 — Introduction to Music-in-Education**

Provides an overview of the diverse roles of music-in-education. Introduces the Artist/Teacher/Scholar framework as a way to explore the interaction of three perspectives in preparation for a role as a music educator; researches the role of music as a catalyst for learning. (0 or 2 credits) Scripp

#### **MIE 222 — Models of Teaching and Learning**

Provides students with an overview of important psychologies of learning, as well as opportunities for observations. Serves as an entry point to the guided Internship program. (0 or 2 credits) Bernard

### *Music-in-Education Concentration Guided Internships*

Internship courses marked § are two-semester courses; the department requests a year-long commitment in two-semester courses.

#### **MIE 231 — Pedagogy of the Private Lesson Guided Internship §**

Offers practical pedagogical training for students of all instruments and voice, introduces psychology of learning, development, educational concepts, materials, assessment and strategies relevant to studio teaching. (0 or 2 credits) Terrien-Queen

#### **MIE 232 — Pedagogy of the Private Lesson Guided Internship**

Further develops first-semester topics, with a substantial teaching component; supervised studio instruction. Continuation of MIE 231, which is not a prerequisite. (0 or 2 credits) Terrien-Queen

#### **MIE 241 — Pre-School Music Education Guided Internship §**

Explores philosophies that underlie current strategies for teaching music and movement to children between birth and age 5. Focuses on self-contained music classes with parent partners, and music class or day care settings for children without their parents. (0 or 2 credits) Faculty

#### **MIE 242 — Pre-School Music Education Guided Internship**

Continuation of MIE 241. Prerequisite: MIE 241. (0 or 2 credits) Faculty

#### **MIE 243 — Vocal and General Music K-8 Guided Internship §**

Teaches pedagogies and materials of K-8 vocal classroom music with survey of Orff, Kodaly, Dalcroze, and Gordon approaches. (Partially fulfills pre-practicum requirement for teacher certification.) (0 or 2 credits) Faculty

#### **MIE 244 — Vocal and General Music K-8**

Continuation of MIE 243. Prerequisite: MIE 243. (0 or 2 credits) Faculty

**MIE 245 — Improvisation in General Music Guided Internship §**

Explores venues for employing improvisation techniques and methods in the music classroom (K-8). The course partially fulfills requirements for Massachusetts Teacher Certification at the Provisional with Advanced Standing level. (0 or 2 credits)

Faculty

**MIE 246 — Improvisation in General Music Guided Internship**

Continuation of MIE 245. Prerequisite: MIE 245. (0 or 2 credits) Faculty

**MIE 247 — General Music Classroom Guided Internship §**

Focuses on classroom instruction, grades 6-12. Provides students with theoretical background, including developmental psychology, methodologies, curricular issues, overview of literature, and assessment. Partially fulfills requirements for Massachusetts Teacher Certification, Level 2. (0 or 2 credits) Faculty

**MIE 248 — General Music Classroom Guided Internship**

Applies skills learned in MIE 247 in public school music classrooms. Continuation of MIE 247. Prerequisite: MIE 247. (0 or 2 credits) Faculty

**MIE 249 — Guitar-Based Classroom Music Guided Internship §**

Examines ways to use the guitar in classroom musical instruction. Explores ways to teach the guitar and to use it in teaching general music. This is a two-semester sequence; the second semester, not required, enhances the skills and knowledge developed in the first through hands-on, guided teaching experiences. (0 or 2 credits)

R. Sullivan

**MIE 250 — Guitar-Based Classroom Music Guided Internship**

Continuation of MIE 249. Prerequisite: MIE 249. (0 or 2 credits) R. Sullivan

**MIE 251 — Music in the Interdisciplinary Classroom Guided Internship §**

Explores ways of integrating music into other academic disciplines. Through readings, papers, and discussions, students gain insight into the foundations of learning, specifically the theory of multiple intelligences, and how music can play a vital role in development and learning. (0 or 2 credits) Bernard

**MIE 252 — Music in the Interdisciplinary Classroom Guided Internship**

Students create and implement interdisciplinary projects in public school classrooms. Continuation of MIE 251. Prerequisite: MIE 251. (0 or 2 credits) Bernard

**MIE 257 — Music and Special Needs Students Guided Internship §**

Prepares and supports students bringing music into the curriculum of special needs settings. Discussion of readings, observations, projects, and guided inquiry into the potential of music as a catalyst for learning in special education settings. (0 or 2 credits) Faculty

**MIE 258 — Music and Special Needs Students Guided Internship**

Continuation of MIE 257. Prerequisite: MIE 257. (0 or 2 credits) Faculty

**MIE 261 — Orchestral Conducting and Coaching Guided Internship §**

Addresses the challenges of creating successful orchestral ensembles for grades 6-12. Focuses on issues of effective communication, motivation, scheduling, rehearsal strategies, and literature. Examines the pedagogy of string and full orchestra. Teaching opportunities in middle and high school orchestras. (0 or 2 credits) Faculty

**MIE 262 — Orchestral Conducting and Coaching Guided Internship**

Continuation of MIE 261. Prerequisite: MIE 261. (0 or 2 credits) Faculty

**MIE 263 — Wind Ensemble Conducting and Coaching  
Guided Internship §**

Addresses the challenges of creating successful wind ensembles for grades 6-12.

Focuses on the theoretical aspects of score preparation, conducting, instrumental methods, rehearsal techniques, and performance practices, with the practical experience of working with public school wind ensembles. Partially satisfies Massachusetts Teacher Certification Common Teaching Competency I (subject matter competency) and the pre-practicum. (0 or 2 credits) Faculty

**MIE 264 — Wind Ensemble Conducting and Coaching Guided Internship  
Continuation of MIE 263. Prerequisite: MIE 263. (0 or 2 credits) Faculty**

**MIE 265 — Leading Improvisation Performance Ensembles  
Guided Internship §**

Introduces techniques for teaching improvisation, with an emphasis on playing by ear and learning through call-and-response exercises. Explores the cultural, historical, and educational methods of teaching improvisation through reading, research, and discussion. Prepares for internships. (0 or 2 credits) Faculty

**MIE 266 — Leading Improvisation Performance Ensembles  
Guided Internship**

Continuation of MIE 265. Prerequisite: MIE 265. (0 or 2 credits) Faculty

**MIE 267 — Conducting and Coaching Vocal Music Guided Internship §**

Studies choral repertoire and methods suitable for middle and high school programs. Students learn basic conducting, rehearsal technique, teaching strategies and programming through class performance and field observation. (0 or 2 credits) Faculty

**MIE 268 — Conducting and Coaching Vocal Music Guided Internship**

Second semester meets as a seminar. Continuation of MIE 267. Prerequisite: MIE 267. (0 or 2 credits) Faculty

**MIE 271 — Arranging and Composing for School Ensembles  
Guided Internship §**

Focuses on arrangements for ensembles and other groups typical of public school music programs. Topics include age and skill considerations, orchestration, and the use of composition as a pedagogical tool. (0 or 2 credits) Faculty

**MIE 272 — Arranging and Composing for School Ensembles  
Guided Internship**

Continuation of MIE 271. Prerequisite MIE 271. (0 or 2 credits) Faculty

**MIE 281 — Artist-in-Residence Guided Internship §**

Students prepare and present musical performances in varied educational outreach contexts. Students learn the art of presenting high-quality musical programs that meet specific educational goals and objectives. (0 or 2 credits) Burdick; Guest NEC Faculty includes Eliot Fisk and members of the Borromeo String Quartet

**MIE 282 — Artist-in-Residence Guided Internship**

Continuation of MIE 281. Prerequisite: MIE 281. (0 or 2 credits) Burdick; Guest NEC Faculty includes Eliot Fisk and Borromeo Quartet

**MIE 283 — Arts Education and Administration Guided Internship**

Provides work experience in arts education organizations: Arts in Progress, Boston Symphony Orchestra Education Department, Wang Center's Young at Arts Program, BankBoston Celebrity Series Education Department, Massachusetts Cultural Council's Education Department. (0 or 2 credits) Faculty

***Music-in-Education Concentration Electives*****MIE 290 — Music-in-Education Extended Guided Internship Seminar**

Students registered for internship courses analyze and discuss documentation from other internship activities. Instructor's permission required. (0 or 2 credits) Faculty

**MIE 331 — Pedagogy of Basic Skills**

Prepares students for teaching basic music skills. Focus is on the nature of learning in music, supported by background readings, observations, supervised teaching projects, and assessment. Students may choose to teach rudiments, solfège, ear training, keyboard harmony, harmony, counterpoint for NEC's Undergraduate Theory Department, or prepare to teach in community music school, public school, or continuing education programs. Can be repeated. (0 or 2 credits) Bernard, Miljkovic

**MIE 341 — Learning Technology for Music-in-Education**

Introduces students to the pedagogy, curriculum, and application of technology in music education. Investigates the central technologies, including recording, photos, and videotape, computers and peripheral hardware, software, MIDI, synthesizers, samplers, and keyboards, Internet, hypermedia, and multimedia. (0 or 2 credits)

Burdick

**MIE 351 — Cross-Cultural Alternatives for Music-in-Education**

Explores approaches to music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition.

Prepares students for guided internships at NEC partnership schools. (0 or 2 credits) Senders

**MIE 415 — Kinesthetic Re-Education: Exploring the Mind/Body Connection in Music Expression**

Explores the redirection of unnecessary tension into useful energy based on the work of F.M. Alexander. Individual hands-on guidance from the instructor to develop free, more natural movement. (0 or 2 credits) Faculty

**MIE 481 — K-8 Teaching Apprenticeship (Practicum)**

Required for students seeking Massachusetts Teacher Certification at the Provisional with Advanced Standing level. Provides extended and supervised public school teaching experience in grades K-8. Supervised by the course instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Department chair's permission required. (0 or 2 credits) Faculty

**MIE 482 — 6-12 Teaching Apprenticeship (Practicum)**

For description see MIE 481. (0 or 2 credits) Faculty

**MIE 491 — Massachusetts State Teacher Certification Modules**

Provides a semester-long overview of basic teaching competencies used by the commonwealth to determine eligibility for a Teaching Certificate at the Provisional with Advanced Standing level. Focuses on key competencies — professionalism, equity, and evaluation — in preparation for the Massachusetts Educator Certification Tests. (0 credit) Faculty

**MIE 492 — Massachusetts State Teacher Certification Competency Review**

For students pursuing Teacher Certification. Examination of students' portfolios with attention to evidence of teaching competency according to the Massachusetts Department of Education's "Common Competencies." Continuation of MIE 491.

Prerequisite: MIE 491. (0 credit) Faculty

### ***Graduate Core Courses***

May be taken for elective credit and applied towards the Music-in-Education Concentration.

#### **MIE 511 — Graduate Seminar in Music-in-Education**

Master's degree students explore readings and presentations focused on various ways music functions as a catalyst for education. (2 credits) Scripp

#### **MIE 521 — Developmental Psychology of Teaching and Learning for Music-in-Education**

Provides a view of musical development and cognition from three angles: how music is processed in the brain; how musical capacity develops in students; the role of culture in musical thought and practice. (2 credits) Davidson

#### **MIE 522 — Concepts in Educational Philosophy**

Provides an overview of important philosophies of teaching and learning as well as opportunities for structured thinking about education. Serves as an entry point to the Artist/Teacher/Scholar internship program. (2 credits) Davidson

### ***Graduate Research Courses***

#### **MIE 541 — Introduction to Research Methods in Music-in-Education**

Introduces fundamental concepts of systematic research. Students learn how to read research reports, frame research questions, select samples; and how to collect, organize, analyze, and report data. Recommended before research thesis. (2 credits) Davidson

#### **MIE 542 — Research Thesis in Music-in-Education**

Provides supervision and guidance for the development of a research thesis topic focused on music in a particular educational context. As a follow-up to MIE 541, this course requires the development of a research proposal for a thesis and its completion within a two-semester period. (2 credits) Faculty

### ***Graduate Electives***

#### **MIE 525 — Comprehensive Assessment for Music-in-Education**

Introduces methods of assessing music training, learning, and human development. Students participate in and plan ongoing research in conjunction with their coursework. (2 credits) Gardiner

#### **MIE 526 — Music, Brain Development, and Learning**

Examines implications of current research indicating that music training affects general learning and human development. Topics include recent developments in brain imaging, research on music's role in early literacy, and long-term studies on the relationship between music and social development. (2 credits) Gardiner

#### **MIE 528 — Music and Cognition: Developing Musical Intuitions**

Explores musical development through the study of cognitive psychology and detailed examination of children's musical intuition. The goal is to examine students' own musical intuitions, then to consider how they grow and develop. (2 credits) Bamberger

#### **MIE 532 — Curriculum Development Seminar**

Examines curriculum models in the context of music. Explores how curriculum development reflects and develops a philosophy of music education; addresses Common Teaching Competency III (Provisional with Advanced Standing). (2 credits) Bernard

**MIE 543 — Learning Through Music Research Seminar**

Studies the development of research design in NEC Laboratory Schools. Provides supervision and guidance for research projects focused on "Learning Through Music" programs. (2 credits) Faculty

**MIE 551 — Topics in Intensive Pedagogy, K-8 (Intermediate Level)**

An in-depth exploration of various internationally recognized music pedagogies such as Kodaly Choral Methods, Dalcroze Eurhythmics, Indian Vocal Pedagogy, and Suzuki Violin for the purpose of developing curriculum for school programs based on the principles of these methods of instruction. (2 credits) Faculty

**MIE 552 — Independent Studies in Intensive Pedagogy, K-8**

(Advanced Level)

Continuation of MIE 551. Prerequisite: MIE 551. (2 credits) Faculty

**MIE 555 — Explaining Music to General Audiences**

Develops ways of presenting music to audiences with little musical training. Students develop skills in communicating the power and language of music through interaction with audiences, guest lecturers, and the instructor. (2 credits) B. Zander

**MIE 563 — Topics in the History of Music-in-Education**

Explores changing roles of music training and literature in American education over the last century. Topics include the influence of non-classical music literature and musical processes such as jazz, gospel, and international folk/world music on American public school programs. (2 credits) Faculty

**MIE 681 — K-8 Teaching Apprenticeship (Clinical)**

Provides public school teaching experience for grades K-8. Supervised by their college instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Students must have completed a successful application for Massachusetts Teacher Certification at the Provisional with Advanced Standing level prior to registering for this course. Department chair permission required. Required for all students seeking Massachusetts Teacher Certification at the Standard level. (2 credits) Faculty

**MIE 682 — 6-12 Teaching Apprenticeship (Clinical)**

For description see MIE 681. (2 credits) Faculty

## MUSIC THEORY

Stein, Chair; Adams, Burdick, Buys, Davidson, Graybill, Maneri, Miljkovic, Porter, Sandvik, Scripp, Truniger

Graduate courses and Theoretical Studies studio are listed under Theoretical Studies.

The primary goal of music theory courses is to help performers develop every facet of their musical abilities through intensive training in sight-singing, part-writing, ear training, keyboard harmony, and music analysis. All courses include aural drill and as much repertory as possible. Since performance is enhanced by musical comprehension, students learn the nature of tonality and later musical languages, how to analyze musical form, and how music is organized in time (through rhythms, meters, phrases, proportion, etc.).

### Departmental policies

- 1) Placement in the theory program is determined by placement exams given at the beginning of each semester. Advanced placement does not earn credits; students exempted by exam must earn theory credit(s) in higher-level theory course(s) (see *Transfer Credit*).
- 2) Students must have fluent command of scales, intervals, chords, and rhythmic notation in order to begin the Harmony sequence. Anyone who does not demonstrate a high level of competence in these areas will be placed in a zero-credit Rudiments class, which the student must pass in order to continue the sequence of theory courses.
- 3) Students are expected to attend classes and to arrive on time. Three unexcused absences are allowed without penalty; more than three may reduce a student's grade.

### Rudiments

This one-semester course assists all students who were not able to learn basic elements of music prior to beginning college. Students learn scales, intervals, triads, key signatures, and the like through notation, ear training, and keyboard harmony. Students must pass the course, through a departmental exam, before continuing on to Harmony I and Solfège II.

### Solfège

A four-course sequence (THYU 101-102, 201-202) develops essential music skills. First, students attain fluency in sight-singing and sight-reading (sight-reading single lines as well as scores) through a fixed-*do* pedagogy, where the focus is on problem solving in performance instead of memorizing materials. Second, aural and rhythmic development occurs through melodic dictation and rhythmic drill. Solfège and rhythmic development are measured by sight-singing drill and practice in class and by exams. Appropriate clefs are used to negotiate various transpositions. Aural development is measured through daily drill and exams. Competence in each semester is demonstrated by passing a departmental exam.

### Harmony

A three-course sequence (THYU 106, 207-208) introduces the concepts and practices basic to the Common-Practice period. Students will develop facility and fluency with music of the 18th and 19th centuries through four complementary approaches: part-writing, ear training, analysis, and keyboard harmony. Music of the tonal masters is incorporated into the sequence from the beginning and ear training is a major component of the sequence.

Students take Solfège I and, if necessary, Rudiments during the first semester. Students who 1) pass the Rudiments entrance exam or the Rudiments course final and 2) pass Solfège I enroll in Solfège II and Harmony I in the second semester. The second year builds on skills developed in the first. Students take Solfège III and IV, along with Harmony II and III.

### Electives

Specialized courses are offered for the third and fourth years. Students take two 300-level courses, with at least one focusing on a 20th-century topic. Courses focus on 19th- and 20th-century musical languages, harmony, form and analysis, specific styles, periods, and composers. In addition, electives are available in 16th- and 18th-century counterpoint, improvisation, advanced solfège, solfège for singers, and microtonal music.

**Studio (THYU 100)**

Private theory lessons for majors. (4 credits) Faculty

**THYU 093 — Rudiments**

Learning the rudiments of music: scales, intervals, chords, keys, and rhythm through written exercises, singing, and ear training. Proficiency is evaluated through department exams. Students who do not pass the rudiments final exam will not begin Harmony I or Solfège II. (0 credit) Faculty

**THYU 101 — Solfège I**

Stresses knowledge of tonality, as represented by scales and scale-degree functions. Topics include treble and bass clefs; melodies in major and minor keys; rhythms in standard meters; modulations to the dominant, relative major and relative minor, and their function in small forms. Materials include Bach chorales and Mozart symphonies. Students must demonstrate sight-singing competency in the departmental examination to pass the course. (3 credits) Faculty

**THYU 102 — Solfège II**

Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical symphonies, other vocal and instrumental works. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Continuation of THYU 101. Prerequisite: THYU 101. (3 credits) Faculty

**THYU 106 — Harmony I**

Focuses on tonal vocabulary of the Common-Practice period through learning chord construction and chord connection within diatonic phrases. Patterns of harmonic syntax are presented in the context of contrapuntal relationships between soprano and bass, and are learned through part-writing, ear training, analysis, and keyboard harmony. Prerequisites: passing Rudiments exam, THYU 101. (2 credits) Faculty



**THYU 201 — Solfège III**

Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading. Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 102 and THYU 106. (3 credits) Faculty

**THYU 202 — Solfège IV**

Topics include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic subdivision, syncopation, conducting, tonal and atonal melodies, and score reading. Materials include complex vocal and orchestral repertoire (Brahms, Dvorak, and Debussy), and works in various musical styles. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 201 and THYU 207. (3 credits) Faculty

**THYU 207 — Harmony II**

Focuses on writing, hearing, and analyzing progressions, phrases, and whole works. Prototypical patterns include chromatic chords and modulations to closely related keys. Prerequisite: THYU 106 and THYU 102. (3 credits) Faculty

**THYU 208 — Harmony III**

Studies typical chromatic progressions representative of the later Common-Practice period, including modulation to distant keys, and emphasis is on analysis of larger works. Continuation of THYU 207. Prerequisite: THYU 207 and THYU 201. (3 credits) Faculty

*PLEASE NOTE: For the following courses (except Solfège for Singers (THYU 425-6T) and Advanced Solfège (THYU 405-6T)), Jazz Studies and Contemporary Improvisation students may satisfy the prerequisite requirements through completion of THYU 202 or IMPRV 283T or IMPRV 483T, and THYU 208.*

**THYU 305 — 20th-Century Compositional Practices**

Study of compositional process through model composition and analysis. Study includes the atonal music of the second Viennese school (Schoenberg, Berg, and Webern) and extensions of the metrical tonal system (including Stravinsky and Bartók). Student compositions will be performed in class. Prerequisite: THYU 202, 208. (3 credits) Faculty

**THYU 306 — 20th-Century Compositional Practices**

Study of compositional practice through model composition and analysis of selected techniques and structures employed by composers in the second half of the 20th century. Topics include: 12-tone music, indeterminacy, and minimalism and composers include: Schoenberg, Berg, Webern, Bartók, Stravinsky, Messiaen, Carter, Boulez, Xenakis, Lutoslawski, Cage, Reich, etc. Student compositions will be performed. Continuation of THYU 305. Prerequisite: THYU 202, 208. (3 credits) Faculty

**THYU 307 — Extended Tonality**

Explores the 19th-century expansion of harmonic practice through analysis of works from Schubert to Debussy. Prerequisite: THYU 202, 208. (3 credits) (Not Offered 2001-02)

**THYU 309 — Topics in Early 20th-Century Music**

Explores aspects of the evolution from conventional 18th- and 19th-century harmonic practice to 20th-century atonality. The approach and emphasis will depend on the individual faculty member. Prerequisite: THYU 202, 208. (3 credits) Faculty (Not Offered 2001–02)

**THYU 310 — Topics in Later 20th-Century Music**

Studies 12-tone manipulation and serial music. The approach and emphasis will depend on the individual faculty member. Prerequisite: THYU 202, 208. (3 credits) Faculty (Not Offered 2001–02)

**THYU 317 — Guided Improvisation**

Provides a performance context for reviewing the concepts and skills of the core theory program and develops a systematic approach to the art of improvisation. Students will improvise antecedent and consequent phrases, and short pieces in a variety of forms. Prerequisite: THYU 202, 208. (3 credits) Sandvik

**THYU 319 — Music in France, 1895–1925**

Study of composition in France at the beginning of the 20th century. The course will explore interrelationships between the visual arts, literature, and music, using the text of the play *Pélleas and Melisande* and poems set by Fauré, Debussy, and others. Prerequisite: THYU 202, 208. (3 credits) Buys

**THYU 325 — Analysis for Performers: Tonal Music**

Provides analytical tools for understanding 18th- and 19th-century musical form and language. Topics include variation technique, polyphonic melody, sonata form, 19th-century harmonic innovation, and Schenkerian analysis. Prerequisite: THYU 202, 208. (3 credits) Graybill, Stein

**THYU 326 — Analysis for Performers: Early 20th-Century Music**

Provides analytical tools for understanding early 20th-century musical form and language. Topics include use of modes, motive as formal design, set theory, large-scale form and introduction to 12-tone music. Prerequisite: THYU 202, 208. (3 credits) Graybill, Stein

**THYU 327 — Performers' Introduction to Schenkerian Analysis**

Introduces facets of Schenker's analytical process most pertinent to performers: how a work is shaped by a counterpoint of melody and bass; how harmonic flow and melodic shape involve prolongation; how melodic lines evolve; and how motivic elements recur. Demonstrates the application to performance through student performances informed by analysis. Prerequisite: THYU 202, 208. (3 credits) Stein

**THYU 328 — Introduction to Set Theory and 12-Tone Theory**

Introduces basic techniques of set theory and 12-tone theory, the two most powerful analytical systems used to understand non-tonal and 12-tone music. Students will demonstrate the application of analysis to performance in exercises, analyses and presentations. Prerequisite: THYU 202, 208. (3 credits) Truniger

**THYU 329 — Order and Chaos in Music since 1945**

Study of the development of musical language after 1945 includes dramatic shifts in the concepts of melody, harmony, tonality, and non-tonal languages, meter, rhythm, form and expressivity. Composers include Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, Stockhausen, Reich, and Glass. Prerequisite: THYU 202, 208. (3 credits) Miljkovic

**THYU 331 — Performer's Time: 18th- and 19th-Century Music**

Explores the temporal aspects of music: rhythm and rhythmic grouping, meter and hypermeter, non-metric musical stress, phrase structure, including phrase lengths, extensions and expansions, issues of notation and tempo. Emphasis is on identifying musical challenges and determining criteria for performers' interpretative choices. Class work includes selected readings, analysis, in-class performance workshops, and papers. Repertoire includes Bach, Mozart, Beethoven, Schubert, Schumann, Brahms and Mahler. Prerequisite: THYU 202, 208. (3 credits) Stein, Faculty

**THYU 332 — Performer's Time: 20th-Century Music**

Explores 20th-century innovations in the temporal part of music, including more complex use of rhythms, meters, phrase structures, tempi and notation, and musical stress. Works of Debussy, Bartók, Stravinsky, Schoenberg, Webern, Ives, Carter, Messiaen, Boulez, Stockhausen, Cage, Reich, etc. illustrate new concepts of time, including influences of folk rhythm, new organizations of temporal elements, and new concepts of temporal form. Prerequisite: THYU 202, 208. (3 credits) Stein, Faculty

**THYU 405T — Advanced Solfège**

Expands sight-singing skills to include a broad range of musical styles and application to contemporary literature. Topics include further investigation of reading skills with respect to note patterns, transpositions, interval studies, complex rhythms, complex tonal systems, and score reading from an advanced perspective. Seminar format allows for considerable individualization of topics and student projects (including concerto preparation, improvisation, and score preparation of contemporary music). Continuation of THYU 202. Prerequisite: THYU 202, 208 or instructor's permission. (3 credits) Scripp (Not Offered 2001–02)

**THYU 406T — Advanced Solfège**

Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Prerequisite: THYU 202. (3 credits) Scripp (Not Offered 2001–02)

**THYU 411T — 16th-Century Counterpoint**

Analyzes Lassus's canons and two-voice motets; composing compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 202, 208. (3 credits) Davidson

**THYU 412T — 16th-Century Counterpoint**

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. (3 credits) Davidson

**THYU 413T — Invention in the Style of Bach**

Study of 18th-century two-part counterpoint through analysis of Bach Inventions and composition in Bach's style. Prerequisite: THYU 202, 208. (3 credits) Faculty

**THYU 414T — Fugue in the Style of Bach**

Studies three-part 18th-century counterpoint through analysis of Bach fugues and composition in Bach's style. Prerequisites: THYU 202, 208. (3 credits) Faculty (Not Offered 2001–02)

**THYU 417T — Microtonal Composition and Performance**

Through graduated singing exercises, students learn to hear the half step divided into six equal parts. Written harmony, melody, and counterpoint exercises explore microtonal sonorities, along with an investigation of rhythmic language that reflects tonal implications of the music. Students perform their own works, using their own instruments and two pianos tuned one quarter-tone apart. Listening assignments: Carillo, Haba, Wyshnegradska, Sims, Johnston, Maneri, and others. Text by Scott Van Duyne and Joseph Maneri. Prerequisite: THYU 202, 208. (3 credits) Maneri

**THYU 418T — Microtonal Composition and Performance**

Continuation of THYU 417T. Prerequisite: 417T. (3 credits) Maneri

**THYU 425 — Solfège for Singers**

Designed for singers, but also encourages instrumentalists, who need additional music reading skills and proficiency in sight-singing. Emphasizes the development of sight reading skills from the perspective of application to vocal repertoire and practice. Develops score reading skills from Renaissance motets to operatic excerpts and their application to a cappella ensemble sight reading, score analysis and preparation for auditions and recitals. (3 credits) Scripp

**THYU 426 — Solfège for Singers**

Continuation of THYU 425. Prerequisite: THYU 425 or instructor's permission. (3 credits) Scripp (Not Offered 2001-02)

**OPERA STUDIES**

Gustafson, Director of Opera Studies; Murphy, Steele, M. Sullivan, Swanson, Torgove, Ward, Weinmann, Wyneken

\* For Opera Studies Program participation requirements, see *Opera Studies* under *Ensembles*.

**OPRA 411T — Opera Performance Seminar**

Concentrates on music preparation with attention to recitative; theater skills; in-class performance of short opera scenes. Entry-level class, not available to students accepted into Opera Workshop. Requisite: two performable arias. (1 credit) Faculty

**OPRA 412T — Opera Performance Seminar**

Continues the work of OPRA 411T with the addition of aria audition techniques. Continuation of OPRA 411T. (1 credit)

**OPRA 421T — Opera Workshop**

Scenes study and performance; specially designed classes geared toward scenes chosen for the semester include recitative, stagecraft, acting, aria preparation, and audition techniques. Co-requisite: OPRA 425T. (2 credits) Torgove, Weinmann

**OPRA 422T — Opera Workshop**

Continuation of OPRA 421T. Prerequisites: OPRA 421T and OPRA 425T. Co-requisite: OPRA 426T. (2 credits)

**OPRA 425T — Opera Workshop: Movement**

Basic stage and expressive movement geared toward Opera Workshop scenes chosen for the semester. Co-requisite: OPRA 421T. (0 credit) Murphy

**OPRA 426T — Opera Workshop: Movement**

Continuation of OPRA 425T. Prerequisites: OPRA 421T, 425T. Co-requisite: OPRA 422T. (0 credit)

**OPRA 511T — Opera Performance Seminar**

Graduate offering of OPRA 411T. (1 credit) Faculty

**OPRA 512T — Opera Performance Seminar**

Continuation of OPRA 511T. (1 credit)

**OPRA 521T — Opera Workshop**

Graduate offering of OPRA 421T. By audition. Co-requisite: OPRA 525T. (2 credits) Torgove, Weinmann

**OPRA 522T — Opera Workshop**

Continuation of OPRA 521T. Prerequisites: OPRA 521T and OPRA 525T. Co-requisite: OPRA 526T. (2 credits)

**OPRA 525T — Opera Workshop: Movement**

Graduate offering of OPRA 425T. Co-requisite: OPRA 521T. (0 credit) Murphy

**OPRA 526T — Opera Workshop: Movement**

Continuation of OPRA 525T. Prerequisites: OPRA 521T, 525T. Co-requisite: OPRA 522T. (0 credit)

**OPRA 541 — Opera Studies: Studio**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon placement and subsequent registration. (2 credits) Gustafson

**OPRA 542 — Opera Studies: Studio**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 541. Prerequisite: OPRA 541. (2 credits)

**OPRA 545 — Staging Class: Studio**

Discussion and demonstration of styles characteristic of operatic periods and their effects on the physical presentation. Advice on resume preparation, career management, and professional audition techniques. (0 credit) Gustafson

**OPRA 546 — Staging Class: Studio**

Continuation of OPRA 545. Prerequisite: OPRA 545. (0 credit)

**OPRA 547 — Stage Techniques I**

Study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. (0 credit) Gustafson

**OPRA 548 — Stage Techniques I**

Continuation of OPRA 547. Prerequisite: OPRA 547. (0 credit)

**OPRA 551 — Movement: Studio**

Basic stage movement, period steps, bows, and expressive movement. (0 credit) M. Sullivan

**OPRA 552 — Movement: Studio**

Continuation of OPRA 551. Prerequisite: OPRA 551. (0 credit)

**OPRA 553 — Stage Make-Up: Studio**

Introduction to basic techniques of stage make-up. (0 credit) Swanson

**OPRA 561 — Opera Studies I: Theater**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon placement and subsequent registration. (2 credits) Gustafson

**OPRA 562 — Opera Studies I: Theater**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 561. Prerequisite: OPRA 561. (2 credits)

**OPRA 563 — Opera Diction**

Study of pronunciation and enunciation in Italian, French, and German, using the International Phonetic Alphabet. (2 credits) Ward

**OPRA 564 — Opera Diction**

Continuation of OPRA 563. Prerequisite: OPRA 563. (2 credits)

**OPRA 565 — Staging Class: Theater**

For a description see OPRA 545. (0 credit) Gustafson

**OPRA 566 — Staging Class: Theater**

Continuation of OPRA 565. Prerequisite: OPRA 565. (0 credit)

**OPRA 571 — Movement I: Theater**

For a description see OPRA 551. (0 credit) M. Sullivan

**OPRA 572 — Movement I: Theater**

Continuation of OPRA 571. Prerequisite: OPRA 571. (0 credit)

**OPRA 661 — Opera Studies II: Theater**

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Prerequisite: OPRA 542 or 562. (2 credits) Gustafson

**OPRA 662 — Opera Studies II: Theater**

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 661. Prerequisite: OPRA 661. (2 credits)

**OPRA 665 — Staging Class II: Theater**

Continuation of OPRA 566. Prerequisite: OPRA 566. (0 credit) Gustafson

**OPRA 666 — Staging Class II: Theater**

Continuation of OPRA 665. Prerequisite: OPRA 665. (0 credit)

**OPRA 667 — Stage Techniques II**

Continuation of basic theater performing techniques and advanced movement, including fencing and physical interaction encountered in stage performance. Continuation of OPRA 568. Prerequisite: OPRA 568. (0 credit) Gustafson

**OPRA 668 — Stage Techniques II**

Continuation of OPRA 667. Prerequisite: OPRA 667. (0 credit)

**OPRA 671 — Movement II: Theater**

Continuation of OPRA 572. Prerequisite: OPRA 572. (0 credit) M. Sullivan

**OPRA 672 — Movement II: Theater**

Continuation of OPRA 671. Prerequisite: OPRA 671. (0 credit)

**OPRA 673 — Master Class: Theater**

The Director of Opera Studies will invite guest conductors, stage directors, artists, coaches, musicologists, artistic directors, and artist managers to lecture in their specific field of opera. (0 credit) Gustafson, Guest Faculty

**OPRA 674 — Master Class: Theater**

Continuation of OPRA 673. Prerequisite: OPRA 673. (0 credit)

**OPRA 679 — Stage Combat**

Performance technique for physical interaction on stage. (0 credit) Faculty

## ORCHESTRAL CONDUCTING

Hoenich, Chair

*Studio (ORCH 500)*

*Classroom Instruction*

**ORCH 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading* and vocal and chamber music scores. Keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

**ORCH 504 — Score Reading**

Continuation of ORCH 503. Prerequisite: ORCH 503. (2 credits) Faculty

**ORCH 505T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Instructor's permission required. (2 credits) Scripp

**ORCH 506T — Advanced Solfège**

Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Continuation of ORCH 505T. Prerequisite: ORCH 505T. (2 credits) Scripp

**ORCH 567 — Advanced Orchestral Conducting**

Applies conducting technique to 19th- and 20th-century orchestral repertoire.

Analysis, conducting, score reading, performance practice, and rehearsal techniques. Admission by audition. (2 credits) Hoenich

**ORCH 568 — Advanced Orchestral Conducting**

Continuation of ORCH 567. Prerequisite: ORCH 567. (2 credits) Hoenich

**ORCH 667 — Advanced Orchestral Conducting**

Continuation of ORCH 568. Prerequisite: ORCH 568. (2 credits) Hoenich

**ORCH 668 — Advanced Orchestral Conducting**

Continuation of ORCH 667. Prerequisite: ORCH 667. (2 credits) Hoenich

## ORGAN

Porter, Chair; Hayashi, Teeters

*Studio (ORG 100, 500)*

*Classroom Instruction*

**ORG 413T — Elementary Thoroughbass**

Introduces the art of continuo playing. Systematic instruction in figured bass, along with discussion of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common-Practice period is expected. Open to all keyboard majors. (1 credit) Porter

**ORG 414T — Elementary Thoroughbass**

Continuation of ORG 413T. Prerequisite: ORG 413T. (1 credit) Porter

**ORG 417T — Organ Class for Non-Majors**

Basic organ technique with appropriate repertoire. Prerequisite: Adequate keyboard skills. Instructor's permission required. (1 credit) Hayashi

**ORG 513T — Elementary Thoroughbass**

Graduate offering of ORG 413T. Open to all keyboard majors. (1 credit) Porter

**ORG 514T — Elementary Thoroughbass**

Continuation of ORG 513T. Prerequisite: ORG 513T. (1 credit) Porter

**ORG 517T — Organ Class for Non-Majors**

Basic organ technique with appropriate repertoire. Prerequisite: Adequate keyboard skills. (1 credit) Hayashi

**ORG 521 — The Organ: Repertoire and Performance Practice I**

**(Late Middle Ages to 17th Century)**

Seminar on the organ and its repertoire from the late Middle Ages to the present. Emphasis on the correlation of repertoire to respective instruments; historical and national characteristics. Instructor's permission for non-majors. (2 credits) Porter

**ORG 522 — The Organ: Repertoire and Performance Practice I**

**(17th and 18th Centuries)**

Continuation of ORG 521. Prerequisite: ORG 521. (2 credits) Porter

**ORG 523 — The Organ: Repertoire and Performance Practice II**

**(J.S. Bach and the 18th Century)**

Continuation of ORG 522. Instructor's permission for non-majors. (2 credits)

Porter. (Not Offered 2001-02)

**ORG 524 — The Organ: Repertoire and Performance Practice II**

**(18th Century to the Present)**

Continuation of ORG 523. Prerequisite: ORG 523. (2 credits) Porter.

(Not Offered 2001-02)

**ORG 527 — Advanced Keyboard Harmony and Improvisation**

Studies thoroughbass as a foundation for beginning improvisation at the organ.

Instruction in ostinato, variation, cantus firmus settings, and fugal improvisation.

Prerequisite: ORG 514T or instructor's permission. (1 credit) Porter

**ORG 528 — Advanced Keyboard Harmony and Improvisation**

Continuation of ORG 527. Prerequisite: ORG 527. (1 credit) Porter

**ORG 541 — Church Music Seminar: Liturgical Planning**

Explores the role of the classically trained musician in modern liturgical churches. (2 credits) Teeters (Not Offered 2001–02)

**ORG 542 — Church Music Seminar: Hymnody**

Discussion of hymn singing and writing from earliest examples through modern times. (2 credits) Teeters (Not Offered 2001–02)

**ORG 571 — Choral Conducting for the Church Musician**

Basic choral conducting skills. (2 credits) Teeters

**ORG 572 — Choral Conducting for the Church Musician**

Choral laboratory. Methods of conducting from the keyboard; gesture and playing technique. Continuation of ORG 571. Prerequisite: ORG 571. (2 credits) Teeters

## PIANO

Chodos, Chair; Byun, S. Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sakata, Stackhouse, P. Zander

The Piano Department of the New England Conservatory seeks to educate artists of the highest caliber who will perform works of the past, the present, and the future.

The traditional private lesson remains the linchpin of our curriculum, but our students also learn from participating in studio classes, in department-wide master-classes given by our own faculty and by visiting artists (in recent years such distinguished musicians as Murray Perahia, Andras Schiff, Leon Fleisher, and Menahem Pressler), in solo and concerto competitions and in annual festivals. They also learn by participating in chamber music and piano ensemble, and by interacting with their colleagues both within and outside the piano department.

*Studio (PNO 100, 500)*

*Classroom Instruction*

**PNO 130 — Piano Class**

Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. (1 credit) Faculty

**PNO 347T — Piano Performance Seminar: “Piano and...”**

Problems and complexities concerning the pianist’s world. Presentations by NEC faculty and guest artists. Papers or projects will be part of the class. (2 credits) Jochum, Sakata

**PNO 348T — Piano Performance Seminar**

Continuation of PNO 347T. Masterclasses and lecture-demonstrations by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. (1 credit) Chodos

**PNO 451T — Piano Pedagogy**

Examines methods, concept series, teaching materials, and literature from elementary through upper intermediate levels. Views comparative educational philosophies and psychologies as related to piano teaching; guest lecturers in special areas of concentration; introduces Dalcroze Eurythmics and group piano teaching. Course includes lectures, discussion, performance, reading and research assignments, and a practicum in conjunction with the Preparatory School Piano department. (1 credit) Stackhouse

**PNO 452T — Piano Pedagogy**

Continuation of Piano 451T. (1 credit) Stackhouse

**PNO 535 — Piano Literature**

Explores seminal keyboard literature from 14th century to present. Works approached from multiple perspectives; student projects and in-class performance. Instructor's permission required for non-majors. (2 credits) Sakata

**PNO 536 — Piano Literature**

Continuation of PNO 535. Prerequisite: PNO 535. (2 credits) Sakata

**PNO 547T — Piano Performance Seminar**

Graduate offering of PNO 347T. (1 credit) Jochum, Sakata

**PNO 548T — Piano Performance Seminar**

Graduate offering of PNO 348T. Graduate students give one in-class performance. (1 credit) Chodos

**PNO 551T — Piano Pedagogy**

Graduate offering of PNO 451T. (1 credit) Stackhouse

**PNO 552T — Piano Pedagogy**

Graduate offering of Piano 452T. (1 credit) Stackhouse

**PNO 557 — Techniques of Playing Contemporary Piano Music**

Prepares pianists for the challenges of playing music written after Debussy. Beginning with short, introductory pieces in traditional notation, the class will then explore techniques such as prepared piano, inside-the-piano, and new notational systems. Music will include that of Cowell, Crumb, Cage, and Satie. (2 credits) S. Drury

**PNO 558 — Techniques of Playing Contemporary Piano Music**

Continuation of PNO 557. PNO 557 is not a prerequisite. (2 credits) S. Drury

## STRINGS AND GUITAR

Palma, Chair; Auclair, Barker, Brink, Buswell, M.L. Churchill, Cirillo, Dunham, Feldman, Fisk, Gazouleas, Kashkashian, M. Katz, P. Katz, Kim, Kitchen, Leisner, Lesser, Lowe, Orleans, Rosenblith, Seeber, Stumpf, R. Sullivan, Thompson, Ushioda, Vilker-Kuchment, Wolfe

***Studio (STR 100, 500)***

***Classroom Instruction***

**STR 130T — Bass Class**

Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit) Palma

**STR 140T — Chamber Music with Guitar**

Coaching of chamber music with other instruments and voice in a masterclass format. Serves the needs of students who require an introduction to chamber music or seek experience with more advanced, nontraditional repertoire. (1 credit) Leisner/ R. Sullivan

**STR 283T — Guitar Repertoire and Performance Seminar**

Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) R. Sullivan/Leisner

**STR 284T — Guitar Repertoire and Performance Seminar**

Continuation of STR 283T. Prerequisite: STR 283T. (1 credit) R. Sullivan/Leisner

**STR 383T — Guitar Repertoire and Performance Seminar**

Continuation of STR 284T. Prerequisite: STR 284T. (1 credit) R. Sullivan/Leisner

**STR 384T — Guitar Repertoire and Performance Seminar**

Continuation of STR 383T. Prerequisite: STR 383T. (1 credit) R. Sullivan/Leisner

**STR 449T — Viola Class for Violinists**

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Faculty

**STR 459T — Aural Heritage of String Playing**

Surveys the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser (Auditors welcome)

**STR 462T — String Pedagogy**

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. (2 credits) Rosenblith

**STR 471T — String Orchestral Repertoire: Violin**

Prepares violinists to audition for careers in orchestral violin playing, building from experiences in studio, ensemble, and chamber music. Studies standard first violin excerpts as the basis for exploring how to practice, technical and musical expectations, and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) M.L. Churchill

**STR 472T — String Orchestral Repertoire: Violin**

Continuation of STR 471T; includes concertmaster excerpts. Prerequisite: STR 471T. (1 credit) M.L. Churchill

**STR 473T — String Orchestral Repertoire: Viola**

Prepares violists to audition for careers in orchestral viola playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Gazouleas (Not Offered 2001–02)

**STR 474T — String Orchestral Repertoire: Viola**

Continuation of STR 473T. Prerequisite: STR 473T. (1 credit) Gazouleas (Not Offered 2001–02)

**STR 475T — String Orchestral Repertoire: Cello**

Prepares cellists to audition for careers in orchestral cello playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Feldman

**STR 476T — String Orchestral Repertoire: Cello**

Continuation of STR 475T. Prerequisite: STR 475T. (1 credit) Feldman

**STR 530T — Bass Class**

Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit) Palma

**STR 540T — Chamber Music with Guitar**

Graduate offering of STR 140T. (1 credit) Leisner

**STR 549T — Viola Class for Violinists**

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Faculty

**STR 559T — Aural Heritage of String Playing**

Graduate offering of STR 459T. (2 credits) Lesser

**STR 562T — String Pedagogy**

Graduate offering of STR 462T. (2 credits) Rosenblith

**STR 571T — String Orchestral Repertoire: Violin**

Graduate offering of STR 471T. Prerequisite: ORCH 510, one semester. (1 credit) Churchill

**STR 572T — String Orchestral Repertoire: Violin**

Continuation of STR 571T. Prerequisite: ORCH 510, one semester. (1 credit) Churchill



**STR 573T — String Orchestral Repertoire: Viola**

Graduate offering of STR 473T. Prerequisite: ORCH 510, one semester. (1 credit)  
Gazouleas (Not Offered 2001–02)

**STR 574T — String Orchestral Repertoire: Viola**

Continuation of STR 573T. Prerequisite: ORCH 510, one semester. (1 credit)  
Gazouleas (Not Offered 2001–02)

**STR 575T — String Orchestral Repertoire: Cello**

Graduate offering of STR 475T. Prerequisite: ORCH 510, one semester. (1 credit)  
Feldman

**STR 576T — String Orchestral Repertoire: Cello**

Continuation of STR 575T. Prerequisite: ORCH 510, one semester. (1 credit)  
Feldman

**STR 583T — Guitar Repertoire and Performance Seminar**

Graduate offering of STR 283T. (1 credit) R. Sullivan/Leisner

**STR 584T — Guitar Repertoire and Performance Seminar**

Continuation of STR 583T. Prerequisite: STR 583T. (1 credit) R. Sullivan/Leisner

## THEORETICAL STUDIES

Cogan, Chair; Escot, Felice, Graybill, Heiss, Maneri, Row, Sakata, Stein, Truniger, Zaritzky

Undergraduate courses are listed under Music Theory.

With the new century and millennium, the artistic world has grown to include music from every time and place. Within this expanded world, music theory provides not only the conceptual basis for musical understanding and creation, but also general skills that underlie musical performance and composition. To prepare students for the full range of professional artistic activities, music theory now draws on both concepts and practices of diverse historical and cultural traditions, and a wide range of disciplines: artistic, intellectual, and scientific. While ensuring that our students are equipped with the basic tools to understand their craft, we have also taken the lead in exploring the artistic and scientific frontiers of that craft. The Department of Theoretical Studies aims to prepare the Conservatory's graduate performers and composers, as well as prospective theorists, technically and conceptually for active roles in this evolving musical universe.

The department offers one- and two-semester courses in hearing, analysis, composition, performance, research, and pedagogy. In the listings that follow, § indicates two-semester courses; the department requests a year-long commitment in two-semester courses. *Students must pass both parts of the Master's Music Theory Competency Examination before registering for Theoretical Studies courses.*

**THYG 500 — Studio**

***Classroom Instruction***

**THYG 023 — Graduate Remedial Music Theory §**

Designed to aid students with music theory deficiencies. Passing this course fulfills the Master's Music Theory Competency Examination requirement. Analysis (aural and written), dictation, and terminology. Examples from Bach, Mozart, Haydn, Beethoven, and Schubert. Fee required (see *Fees*). (0 credit) Faculty

**THYG 024 — Graduate Remedial Music Theory**

Continuation of THYG 023. Prerequisite: THYG 023. (0 credit) Faculty

**THYG 511T — 16th-Century Counterpoint**

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cooke, and Wittkower. (2 credits) Davidson

**THYG 512T — 16th-Century Counterpoint**

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor's permission. (2 credits) Davidson

**THYG 513T — Invention in the Style of Bach**

Studies 18th-century two-voice counterpoint. Analysis of Bach inventions. Exercises composing two-voice inventions in the style of Bach. (2 credits) Truniger

**THYG 514T — Fugue in the Style of Bach**

Studies 18th-century three-voice counterpoint; analyzes Bach fugues; exercises in three-voice fugue in the style of Bach. (2 credits) Faculty (Not Offered 2001–02)

**THYG 517T — Microtonal Composition and Performance §**

Graduated singing exercises of the half step divided into six equal parts. Harmonic, melodic, contrapuntal, and rhythmic investigations. Performance of students' works; listening assignments. Text by Van Duyne and Maneri. (2 credits) Maneri

**THYG 518T — Microtonal Composition and Performance**

Continuation of THYG 517T. Prerequisite: THYG 517T. (2 credits) Maneri

**THYG 551 — Teaching of Compositional Practice I §**

Compositional experience for students who plan a professional life that includes teaching, theory, or composing. Exploration of diverse compositional techniques, using a variety of historical, cultural, and theoretical approaches, based on Cogan and Escot's *Sonic Design: Practice and Problems*. Critical review of counterpoint, harmony, and composition texts. (2 credits) Escot

**THYG 552 — Teaching of Compositional Practice II**

Continuation of THYG 551. Prerequisite: THYG 551. (2 credits) Escot

**THYG 553 — Schenker's Analytical Methods: Introduction §**

Studies Heinrich Schenker's seminal theories of tonality and analysis, as well as their influence on musical hearing, thinking, and performance. Examines his treatment of diminution, voice leading, counterpoint, harmony, and motive, including his methods of graphic display, in excerpts and short compositions, primarily from Bach through Brahms. (2 credits) Zaritzky

**THYG 554 — Schenker's Analytical Methods: Applications**

Examines and applies Schenker's theories of tonality and analysis, and their influence on musical hearing, thinking, and performance. Aural and textual study of *Auskomponierung* and *Ursatz* in longer compositions, primarily from Bach through Brahms, that exhibit binary, ternary, sonata, rondo, cyclical, and fantasia characteristics. Schenker's methods of research, autograph study, and graphic display. Prerequisite: THYG 553 or instructor's permission. (2 credits) Zaritzky

**THYG 555 — Psychophysical Analysis Ia: Tone Color Analysis (Instrumental)**

Introduces the scientific analysis of sound. Analysis, including computer spectrographs, of the sounds of musical instruments and their combinations, and of the ways sonic qualities are chosen by composers and performers to shape and color musical contexts and works. Sonic design in music of different periods and cultures; relationship of tone color to other parameters and to visual color. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan

**THYG 556 — Psychophysical Analysis Ib: Tone Color Analysis (Vocal)**

Analysis, including computer spectrographs, of the sounds of voices, languages, and their combinations, and of the ways vocal-linguistic properties color whole musical contexts and works. Vocal-linguistic music of different periods and cultures; performance comparisons; relationship to instrumental color; and theories of linguistic phonology. Text: Cogan, *The Sounds of Song*. (2 credits) Cogan (Not Offered 2001–02)

**THYG 557 — Psychophysical Analysis II: Space-Time Design**

Theories of musical space (line and wave; register, rhizome, and field) and time (rhythm, dimensions, proportion), with attention to diverse musical practices and to scientific analysis, including computer spectrographs, of sound and time. Combines relevant ideas of information theory, linguistics, and the history and philosophy of science and art. Presents musical works from diverse cultures and periods. Text: Cogan, *Music Seen, Music Heard*. (2 credits) Cogan (Not Offered 2001–02)

**THYG 558 — Advanced Sonic Analysis**

Hands-on practice in spectrographic analysis of instruments, voices, and entire sonic contexts using available computer technology; development of theories of tone color and vocal-instrumental sound. Open to a small number of qualified students with instructor's permission. Prerequisite: THYG 555, or THYG 556, or THYG 557. (2 credits) Cogan (Not Offered 2001–02)

**THYG 559 — Readings in Analysis**

Introduces a wide spectrum of analyses that have become "classics." Authors range from C.P.E. Bach and Rameau to Schoenberg and Boulez. Through reading, listening, and discussion, the class evaluates how well the analyses reveal their chosen music, how analytical methods have changed, and how the range of analytical topics (harmony, rhythm, form, and others) is conceived. (2 credits) Graybill (Not Offered 2001–02)

**THYG 561 — Advanced Tonal Ear Training**

Intensive practice in perception and performance of melodic shapes and tonal motions, linear and multilinear formations, rhythmic subdivisions, harmonic and contrapuntal textures, chromaticism, and modulation. Based on Gestalt pedagogy of Jersild's *Ear Training*. Dictation, prepared- and sight-singing, aural analysis, semester project. Music from the Baroque, Classical, and Romantic periods. (2 credits) Zaritzky

**THYG 562 — Contemporary Ear Training**

Hearing and singing in 20th-century idioms. Intensive practice in perception and performance of rhythmic, intervallic, scalar, and tone-set formations. Based on Gestalt pedagogy of Edlund's *Modus Novus*. Dictation, prepared- and sight-singing, aural analysis, semester project. Music of European and American 20th-century composers. (2 credits) Zaritzky

**THYG 563 — Mathematical Systems**

Introduces the application of mathematical ideas and structures to musical composition and theory. Selected topics in statistics, set theory, probability, nonlinear phenomena, proportional theory, fractals, and geometry as they apply to music from earliest to modern times (Mathematical expertise is not a prerequisite). (2 credits) Escot

**THYG 565 — Musical Rhythm: Theory and Practice**

An investigation of musical rhythm from multiple perspectives: the published work of music theorists from the last forty years; the writings of performers and pedagogues; recordings; and the various viewpoints of class members. Performance issues will play a prominent role throughout. Topics include the nature of musical time, grouping and gesture, meter and accent, and rhythmic inflection in performance. (2 credits) Graybill

**THYG 571 — Bach's *Well-Tempered Clavier***

Explores Bach's *Well-Tempered Clavier* from multiple analytical perspectives; with student projects and in-class performance (transcriptions for non-keyboardists). Readings include C.P.E. Bach, Bodky, Busoni, Cogan, Czerny, Deleuze, Doczi, Kahn, Kirnberger, Kirkpatrick, Neumann, Riemann, Strunk, and Venturi. (2 credits) Sakata

**THYG 572 — Beethoven's String Quartets**

Studies Beethoven's quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. (2 credits) Truniger

**THYG 573 — German *Lied*: Analysis and Performance**

Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications. (2 credits) Stein

**THYG 574 — Twelve-Tone Music**

Studies various approaches to analysis of the seminal atonal and serial music of the Second Vienna School (Schoenberg, Berg, and Webern), as well as more recent developments (Babbitt, Stockhausen, and others). Analytical, performance, and/or compositional projects. (2 credits) Faculty (Not Offered 2001–02)

**THYG 575 — Music Since 1945**

Introduces the analysis and understanding of selected composers active since World War II: Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, and others. Readings and listening; analytical, performance, and/or compositional projects. (2 credits) Faculty (Not Offered 2001–02)

**THYG 576 — Ragas and Talas**

A close examination of the concepts of *raga* (melodic mode) and *tala* (rhythm systems) as a generative grammar for composition and improvisation in North Indian (Hindustani) music. Many types of *ragas* and *talas* are analyzed in the context of various performance traditions drawing, in part, from descriptive models developed by Bharatamuni (*Natyashastra*, c. 200 AD), Vishnu Narayan Bhatkhande (*Kramik Pustak Malika*, 1954–9), Walter Kaufmann (*The Ragas of North India*, 1968), and Nazir Jairazbhoy (*The Ragas of North Indian Music*, 1971). (2 credits) Row

**THYG 578 — Asian Modal Systems**

Based, in part, on Harold Powers' profoundly important contribution to the study of modal concepts, this course explores the nature of modality across and within several musical cultures: Arab, Persian, Indian, Javanese, Chinese, and Japanese. The theoretical systems of each culture are studied and are applied analytically to pieces within the repertoire of each culture. (2 credits) Row (Not Offered 2001–02)

**THYG 579 — The Music of Hildegard von Bingen**

A historical, notational, analytical, and performance study of chants by the distinguished polymath of the 12th century, including her relationship to intellectual, theological, liturgical, and aesthetic issues during and since her time. (2 credits) Escot (Not Offered 2001–02)

**THYG 581 — Interpretive Analysis I §**

Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization. (2 credits) Heiss

**THYG 582 — Interpretive Analysis II**

Continuation of THYG 581. THYG 581 is not a prerequisite, although students enrolled in THYG 581 have priority in registering for THYG 582. (2 credits) Heiss

**THYG 590 — 20th-Century American Composition and Theory**

An active engagement with significant streams of American musical thought through an intensive study of some of the composers responsible for it, from the generation of Ives to that of Babbitt, Carter, Cage, and beyond; with special attention to inter-relationships between compositional and theoretical innovations. (2 credits) Escot (Not Offered 2001–02)

**THYG 694 — Analytical Thesis**

An analytical paper exploring relevant approaches to a significant musical work drawn from any one of many possible eras, styles, and cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

**THYG 695 — Compositional Thesis**

Studies of works exploring compositional techniques drawn from any one of many possible eras, styles, and cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

**THYG 696 — Second Analytical Thesis**

See THYG 694. (0 credit) Faculty

**THYG 699 — Master's Graduation Portfolio**

See *Theoretical Studies* program of study. (0 credit) Faculty

**THYG 901 — Doctoral Seminar: Theoretical Practice – Past, Present, Future**

Explores major patterns of theoretical thought and practice, and major developments of 20th-century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. (3 credits) Cogan

**THYG 902 — Doctoral Seminar: Advanced Theoretical Projects**

Projects in theoretical research, analysis, historical compositional techniques, or free composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas, one of which may be a class project. Seminar meetings are devoted to presentations and critiques of individual and class projects. (3 credits) Cogan

## VOICE

St. Laurent, Chair; Anderson, Clickner, Cotten, Craig, Decima, Ely, Fortunato, Haber, Hodam, Iwama, Misslin, Moriarty, Pearson, Ward, Zambara

### *Studio (VC 100, 500)*

#### *Classroom Instruction*

##### **VC 161 — Voice Class**

Instruction for non-majors; basic principles of voice production, vocal and practice techniques. Students will perform a Jury at the end of each semester taken. (1 credit)  
Voice TAs

##### **VC 162 — Voice Class**

Continuation of VC 161. (1 credit) Voice TAs

##### **VC 261 — Voice Class**

Continuation of VC 162. (1 credit) Voice TAs

##### **VC 262 — Voice Class**

Continuation of VC 261. (1 credit) Voice TAs

##### **VC 363T — Diction for Singers**

Rules and techniques of pronunciation, enunciation, and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances, critiques, written and oral examinations. Text: John Moriarty's *Diction*.  
(2 credits) Decima, Moriarty

##### **VC 364T — Diction for Singers**

Continuation of VC 363T. Prerequisite: VC 363T. (2 credits) Decima, Moriarty

##### **VC 371 — Survey of Song Literature I**

Surveys a wide range of vocal repertory and styles in Italian, French, and Spanish. Introduces the students to standard vocal literature as well as lesser-known composers. Class performances demonstrate familiarity with major styles, historical background, and characteristics of melody, harmony, rhythm, and accompaniment. Prerequisite: two of the following languages: French, German, Italian. Studio instructor's permission required for seniors and third-year Diploma students.  
(2 credits) Anderson

##### **VC 372 — Survey of Song Literature II**

Surveys a wide range of vocal repertory and styles in German, English, Russian, and Scandinavian. Continuation of VC 371. No Prerequisite. (2 credits) Anderson

##### **VC 521 — Voice Class**

Lectures, discussion, and individual attention to problems of vocal production and technique. Not available to Vocal Pedagogy or Vocal Performance majors. Readings and discussions on aspects of basic vocal technique using texts such as Joan Wall's *Sing* and vocalization from Vaccai's *Practical Method of Italian Singing*. Group lessons and masterclasses with students expected to give a final jury at the end of the semester as well as a written exam based on readings and class experiences. (2 credits)

Faculty

##### **VC 522 — Voice Class**

Continuation of VC 521. Prerequisite: VC 521. (2 credits) Faculty

**VC 525 — Solfège for Singers**

Designed for singers who need music reading skills and additional proficiency in sight-singing. Emphasis on score reading from Renaissance motets to operatic excerpts. Development of skills used for learning repertoire; in-class *a cappella* ensemble sight-reading; audition preparation. (0 credit) Scripp

**VC 526 — Solfège for Singers**

Continuation of VC 525. Prerequisite: VC 525. (0 credit) Scripp

**VC 563T — Diction for Singers**

Graduate offering of VC 363T. (2 credits) Decima, Moriarty

**VC 564T — Diction for Singers**

Continuation of VC 563T. Prerequisite: VC 563T. (2 credits) Decima, Moriarty

**VC 565 — Vocal Pedagogy**

Study of the physiology of the singing mechanism and the teaching of voice, through text, video, and lectures. Text: Doscher, *The Functional Unity of the Singing Voice*. Prerequisite for Voice department assistants. (2 credits) St. Laurent

**VC 566 — Vocal Pedagogy**

Teaching demonstrations by class members, with critiques by the class and teacher at the end of each session. Continuation of VC 565. Prerequisite: VC 565. (2 credits)

**VC 571 — Vocal Techniques and Repertoire, Miscellaneous**

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**VC 572 — Vocal Techniques and Repertoire, Miscellaneous**

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**VC 573 — Vocal Techniques and Repertoire, English and American**

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**VC 574 — Vocal Techniques and Repertoire, English and American**

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**VC 575 — Vocal Techniques and Repertoire, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**VC 576 — Vocal Techniques and Repertoire, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**VC 577 — Vocal Techniques and Repertoire, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder* and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**VC 578 — Vocal Techniques and Repertoire, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder* and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction, and communication are emphasized. (2 credits) Faculty

**VC 617/618 — Vocal Coaching**

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. (2 credits) Anderson, Decima, Iwama, Ward, Moriarty

**VC 620 — Vocal Coaching**

Vocal Coaching beyond two semesters; charged at the part-time studio rate in addition to full-time tuition. (2 credits) Anderson, Decima, Iwama, Ward, Moriarty

**WIND ENSEMBLE CONDUCTING**

Peltz, Chair; Battisti (*emeritus*), W. Drury

**Studio (WNDEN 500)****Classroom Instruction****WNDEN 401T — Woodwinds and Brass: Development and Literature I**

Survey of woodwind, brass, and percussion ensemble repertoire from the 15th through the 19th centuries. Examines the development of wind music both in the orchestra and as an independent genre. Evolution of both the music and the instruments will be addressed (2 credits) Peltz

**WNDEN 407T — Woodwinds and Brass: Development and Literature II**

Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. A central approach will be to examine how wind, brass and percussion instruments were essential to the development of 20th century musical style. Continuation of WNDEN 401T. Prerequisite: WNDEN 401T. (2 credits) Peltz

**WNDEN 437T — Wind Ensemble Conducting**

Development of conducting technique, transposition, score reading, performance practices, rehearsal techniques, and score preparation skills. Applied conducting of 18th- through 20th-century literature with performance ensemble. (2 credits) W. Drury

**WNDEN 438T — Wind Ensemble Conducting**

Continuation of WNDEN 437T. Prerequisite: WNDEN 437T. (2 credits)  
W. Drury

**WNDEN 501T — Woodwinds and Brass: Development and Literature I**  
Graduate offering of WNDEN 401T. (2 credits) Peltz

**WNDEN 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading*, and vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits)  
Faculty

**WNDEN 504 — Score Reading**

Continuation of WNDEN 503. Prerequisite: WNDEN 503. (2 credits) Faculty

**WNDEN 505T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

**WNDEN 506T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Course work includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfège and ear-training curriculum. Continuation of WNDEN 505T. Prerequisite: WNDEN 505T. (2 credits) Scripp

**WNDEN 507T — Woodwinds and Brass: Development and Literature II**

Graduate offering of WNDEN 407T. Continuation of WNDEN 501T. Prerequisite: WNDEN 501T. (2 credits) Peltz

**WNDEN 537T — Wind Ensemble Conducting**

Graduate offering of WNDEN 437T. (2 credits) W. Drury

**WNDEN 538T — Wind Ensemble Conducting**

Continuation of WNDEN 537T. Prerequisite: WNDEN 537T. (2 credits)  
W. Drury

**WNDEN 567 — Advanced Wind Ensemble Conducting**

Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th- through 20th-century repertoire. Instructor's permission required. (2 credits) Peltz

**WNDEN 568 — Advanced Wind Ensemble Conducting**

Continuation of WNDEN 567. Prerequisite: WNDEN 567. (2 credits) Peltz

**WNDEN 667 — Advanced Wind Ensemble Conducting**

Advanced conducting technique and score analysis. Continuation of WNDEN 568. Prerequisite: WNDEN 568. (2 credits) Peltz

**WNDEN 668 — Advanced Wind Ensemble Conducting**

Continuation of WNDEN 667. Prerequisite: WNDEN 667. (2 credits) Peltz

## WOODWINDS

Wrzesien, Chair; Ahlbeck, Heiss, Henegar, Krueger, Martin, McEwen, Mendenhall, Nordstrom, Pilot, Radnofsky, Ranti, Robison, Ruggiero, F. Smith, R. Stoltzman, Svoboda, Wakao

### *Studio (WW 100, 500)*

#### *Classroom Instruction*

##### **WW 330T — Woodwind Performance Seminar**

Defines and explores the professional culture of wind playing. Emphasis on flute, clarinet, oboe, and bassoon repertoire with piano. Saxophone and horn majors admitted with instructor's permission. Chamber music literature may be included as enrollment permits. (2 credits) Faculty (Not Offered 2001–02)

##### **WW 471T — Orchestral Repertoire Class: Flute**

A weekly class that comprehensively reviews major flute excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to piccolo repertoire. The course concludes with a mock audition. (0 credit) F. Smith (Not Offered 2001–02)

##### **WW 473T — Orchestral Repertoire Class: Oboe**

A weekly class that comprehensively reviews major oboe excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to English horn repertoire. The course concludes with a mock audition. (0 credit) Ahlbeck (Not Offered 2001–02)

##### **WW 475T — Orchestral Repertoire Class: Clarinet**

A weekly class that comprehensively reviews major clarinet excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to bass clarinet repertoire, and one week to E-flat clarinet. The course concludes with a mock audition. (0 credit) Martin, Nordstrom

##### **WW 477T — Orchestral Repertoire Class: Bassoon**

A weekly class that comprehensively reviews major bassoon excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to contrabassoon repertoire. The course concludes with a mock audition. (0 credit) Svoboda

##### **WW 530T — Woodwind Performance Seminar**

Graduate offering of WW 330T. (2 credits) Faculty (Not Offered 2001–02)

##### **WW 571T — Orchestral Repertoire Class: Flute**

Graduate offering of WW 471T. (1 credit) F. Smith (Not Offered 2001–02)

##### **WW 573T — Orchestral Repertoire Class: Oboe**

Graduate offering of WW 473T. (1 credit) Ahlbeck (Not Offered 2001–02)

##### **WW 575T — Orchestral Repertoire Class: Clarinet**

Graduate offering of WW 475T. (1 credit) Martin, Nordstrom

##### **WW 577T — Orchestral Repertoire Class: Bassoon**

Graduate offering of WW 477T. (1 credit) Svoboda



# FACULTY BIOGRAPHIES

\*Denotes Boston Symphony Orchestra Member

## John Abercrombie

### *Improvisation and Jazz Studies*

John Abercrombie took up the guitar at age 14, and by the time he graduated high school he was ready to pursue music full time. He studied at Boston's Berklee College of Music, and began playing clubs and bars. Soon he was touring with organist Johnny Hammond Smith, and it was during this time that he met the Brecker Brothers, who invited him to join their group "Dreams." After graduation, John moved to New York, where he became one of the city's most in-demand session musicians, performing with Gil Evans, Gato Barbieri, Barry Miles, Chico Hamilton, and Billy Cobham, with whom Abercrombie began to attract widespread attention. He recorded several albums with Cobham, and a short time later recorded a critically acclaimed album with Jack DeJohnette and Jan Hammer, called *Timeless*. Abercrombie formed his own quartet in 1979 with pianist Richie Beirach, bassist George Mraz, and drummer Peter Donald, with whom he recorded three albums. He has played on all of DeJohnette's "Directions" and "New Directions" albums, and has also collaborated with Ralph Towner and Kenny Wheeler. His own trio, which, over the years, has included Marc Johnson, Peter Erskine, Dan Wall, and Adam Nussbaum, has released a number of albums, including *Tactics*, *While We're Young*, and *Speak of the Devil*. His most recent recordings are *Voice in the Night* (ECM, with Charles Lloyd) and *Open Land* (ECM, with Nussbaum, Wall, Wheeler, Joe Lovano, and Mark Feldman). In 1997 Abercrombie was featured in *Guitar Player* magazine as one of "30 tones that changed the world."

*Professional Diploma, Berklee College of Music. Recordings on ECM.*

## Aldo Abreu

### *Recorder, Historical Performance*

Aldo Abreu has toured throughout the U.S., Europe, New Zealand, Central America, and his native Venezuela. First-prize winner of the 1992 Concert Artists Guild New York competition, and laureate of the Concours Musica Antiqua (Belgium) and the Premio Flauto Dolce (Germany), Abreu has performed at the Ambassador Auditorium in Los Angeles, the Isabella Stewart Gardner Museum in Boston, Spivey Concert Hall in Atlanta, and the Metropolitan Museum of Art and Weill Recital Hall in New York. He was featured at the 1993 and 1996 Spoleto Festivals in the U.S. and Italy, the OK Mozart Festival, Boston Early Music Festival, and the Festival Music Society in Indianapolis, and has been a concerto soloist with the Billings Symphony, Illinois Chamber Symphony, Handel & Haydn Society, West Shore Symphony, Savannah Symphony, and American Bach Soloists.

*Performer Diploma, Teacher Diploma, the Royal Conservatory in The Hague; M.M., Indiana University. Recordings on Arte Vision, Koch International. Faculty of Boston Conservatory and the Amherst Early Music Festival and Institute.*

**F. John Adams***Music Theory*

F. John Adams directs the New Bedford Symphony Orchestra and has conducted the Worcester Festival Orchestra, the Boston Festival Orchestra, and the National Philharmonia Orchestra of Boston, as well as other student, civic, and choral groups. He cofounded and served as Music Director of the Boston Classical Orchestra for three years, and served as Assistant Conductor of the Rhode Island Philharmonic and Artistic Director of its youth orchestra program for two years. Adams has served as assistant conductor for Leonard Bernstein and has performed as guest pianist, harpsichordist, and organist with the BSO under Seiji Ozawa and Michael Tilson Thomas. Awards include a Tanglewood fellowship, a medal from Pope Paul VI, honorary membership in the Alpha Chapter of Phi Beta Kappa, and the 1978 Harvard Glee Club Medal. In addition, Adams has edited motets of Josquin des Prés and Brumel for G. Schirmer and directed five recordings for the Musical Heritage Society.

*A.B., A.M., Ph.D., Harvard University. Conducting with Frederick Prausnitz and Nadia Boulanger; voice with Mark Pearson. Former faculty of Wellesley College and Harvard University.*

**Laura Ahlbeck***Oboe*

Laura Ahlbeck is currently principal oboist with the Boston Pops Esplanade Orchestra, Boston Lyric Opera, and the Bard Festival Orchestra and a former member of the Metropolitan Opera Orchestra, the Columbus (Ohio) Symphony Orchestra, and the Orquesta Sinfonica de Maracaibo in Venezuela. She is an active chamber musician in Boston and a frequent substitute with the BSO.

*B.M., cum laude, Ohio State University; M.M., Manhattan School of Music. Oboe with William Baker and Elaine Douvas. Former faculty of Mannes College of Music. Also faculty of Boston University and Boston Conservatory.*

**Jean Anderson Collier***Collaborative Piano*

Jean Anderson Collier has been active as a performer throughout the U.S. for the past ten years. Twice a fellow in vocal coaching at the Tanglewood Music Center, she is also the organist and choir director at St. Luke's Episcopal Church in Scituate, Massachusetts.

*B.A., Cincinnati Bible College; M.M. in piano performance, Miami University; M.M. in accompanying, University of Cincinnati College-Conservatory of Music; D.M.A. in progress, NEC; lieder studies at the Mozarteum in Salzburg, Austria. Accompanying with Margo Garrett, Irma Vallecillo, Kayo Iwama. Lieder with Hartmut Hoell. Former faculty of Miami University.*

**Carl Atkins**

*Associate Dean for Advanced Studies; Music History and Musicology,  
Improvisation and Jazz Studies*

Carl Atkins has been active as a conductor, composer, woodwind specialist, and musicologist across a broad spectrum of music, ranging from Western European music to American folk music and jazz. He has performed and/or recorded with the Boston Symphony Orchestra, Rochester Philharmonic Orchestra, Indianapolis Symphony, Columbus (Ohio) ProMusica, Boston Musica Viva, Smithsonian Jazz Masterworks Orchestra, Gunther Schuller, George Russell, Bill Evans, Jaki Byard, David Baker, Jimmy Owens, Rahsaan Roland Kirk, and Jon Faddis, among others. He has been president and executive director of the Hochstein Music School, Rochester, N.Y., president and CEO of the Rochester Philharmonic Orchestra, and has served as cochair of the Chamber Music and Jazz Panel for the NEA's music program. Carl Atkins was the first chair of NEC's Afro-American music and jazz studies department, from 1969 to 1978; he returned to NEC in 1995 as the first director of the Thelonious Monk Institute of Jazz Performance and was appointed Associate Dean for Advanced Studies in 1999.

*B.M. with honors, Indiana University; M.M. with honors, NEC; D.M.A., Eastman School of Music. Recordings on Real, Columbia, CRI, Soul Note. Former faculty of Eastman School of Music and University of Rochester.*

**Michèle Auclair**

*Violin*

Michèle Auclair has been a soloist with the Berlin Philharmonic, the Moscow Philharmonic, and Société des Concerts du Conservatoire, among others. She has been a professor at the Paris Conservatoire since 1969 and many of her students have won awards in international competitions such as the Tchaikovsky, Queen Elisabeth, and Indianapolis. Auclair has made numerous recordings, including Schubert's complete works for violin and piano with Genevieve Joy-Dutilleux on Erato and many major concertos on Philips. She often adjudicates for major international competitions and is Artistic Director of the Jacques Thibaud Competition. Auclair is a recipient of the "Légion d'Honneur" from the French Government for Artistic Contribution.

*Studies at the Paris Conservatoire with Jules Boucherit, Jacques Thibaud, and Boris Kamensky. Also honorary professor of Paris Conservatoire and frequent guest faculty of the Tobo Gakuen School of Music, Tokyo. Recordings on Vox, Remington, Wing, Clasette, Masterseal, Polygram, Erato, Philips.*

**Jeanne Bamberger**

*Music Education*

Jeanne Bamberger has for many years been deeply involved in the fields of music education and music cognition, with a teaching career that includes extended associations with the University of Chicago and Massachusetts Institute of Technology. Her publications include the books *The Art of Listening* (with H. Brofsky) and *The Mind behind the Musical Ear*; her book *Developing Musical Intuitions* is in progress.

*Studies in philosophy, Columbia University; B.A. in philosophy and music, University of Minnesota; M.A. in musicology, University of California/Berkeley. Studies with Artur Schnabel, Ernst Krenek, Olivier Messiaen, Roger Sessions.*

**Charlie Banacos**

*Improvisation and Jazz Studies*

Pianist Charlie Banacos is a composer in jazz and classical forms and an important jazz pedagogue. He has taught jazz theory and improvisation around the world.

**Edwin Barker\***

*Double Bass*

Edwin Barker has been the principal double bass of the BSO and a member of the Boston Symphony Chamber Players since 1977; he was awarded his BSO position upon graduation from NEC. Barker has also performed with Collage New Music, the Boston Chamber Music Society, and the Boston Classical Orchestra and had solo engagements at Tanglewood's Ozawa Hall and Festival of Contemporary Music, Carnegie Recital Hall's "Sweet and Low" series, and throughout the world. In July 1995 he was chosen by George Solti to lead the bass section of the United Nations' orchestra "Musicians of the World," composed of prominent musicians from the world's finest orchestras. Barker has concertized in North America, Europe, and the Far East, and has performed the New England premiere of Gunther Schuller's *Concerto for Bass and Chamber Orchestra* and the world premiere of James Yannatos's *Bass Concerto*. He was invited to inaugurate the BSO's hundredth anniversary season with Serge Koussevitzky's *Bass Concerto*.

*B.M. with honors, NEC. Double bass with Henry Portnoi, Peter Mercurio, Richard Stephan, Angelo La Mariana. Recordings on Boston Records. Also current faculty of Boston University and the Tanglewood Music Center.*

**Ronald Barron\***

*Trombone*

Ronald Barron has been principal trombone of the BSO since 1975. He joined the orchestra in 1970 after being a member of the Montreal Symphony Orchestra, and also served as principal trombone of the Boston Pops for 13 seasons. In 1974 he shared the highest prize awarded at the Munich International Competition. He has appeared as soloist on many occasions with the Boston Pops and with regional New England orchestras, and has been a recitalist in the U.S., Europe, and Japan. In addition to numerous recordings with the BSO and Boston Pops, he has recorded with the Canadian Brass, Empire Brass, and Summit Brass, and has six solo recordings: *All American Trombone*, *In the Family*, *Hindemith on Trombone*, *Le Trombone Français*, *Le Trombone Français II*, and *American Showcase*; as well as *Cousins* with cornetist Gerard Schwarz. Barron maintains his own website at [www.trombonebarron.com](http://www.trombonebarron.com).

*B.M., Cincinnati College-Conservatory of Music. Studies with Ernest Glover. Recordings on Boston Brass, Nonesuch. Also current faculty of Boston University and the Tanglewood Music Center.*

**Angela Myles Beeching**

*Career Skills and Arts Administration Internship*

Angela Myles Beeching is director of the NEC Career Services Center, an internationally recognized comprehensive career resource office for students and alumni. Previously, Beeching was founder and director of the Music Career Resource Center at SUNY/Stony Brook and a project consultant for the New England Foundation for

the Arts. A Fulbright Scholar and Harriet Hale Woolley grant recipient, Beeching currently facilitates the Young Performers Support Initiative for the Association of Arts Presenters' national project "Classical Connections."

*B.M., Boston University; M.M., D.M.A. in violoncello, SUNY/Stony Brook. Cello with Timothy Eddy and Roland Pidoux. Studies at Tanglewood Music Center, Banff Centre for the Arts. Recordings on Summit. Former faculty of California State University/Fresno and the Crane School of Music, SUNY/Potsdam.*

### **Jerry Bergonzi**

#### *Improvisation and Jazz Studies*

Tenor saxophonist Jerry Bergonzi is an internationally recognized jazz performer, composer, author, and educator. Bergonzi has performed throughout the world at all the major jazz festivals and jazz venues, with his own ensembles as well as with numerous jazz greats. His music is renowned for its innovation, mastery, and integrity. His discography includes more than 60 recordings, notably *Standard Gonzo* with the Jerry Bergonzi Quartet on the Blue Note label; he also has 60 recorded song titles registered with ASCAP. As a clinician Bergonzi has taught at conservatories and music schools throughout the U.S. and Europe. He is the author of a series of instructional books with play-along CDs and videos, entitled *Inside Improvisation*, published by Advance Music (three volumes: *Melodic Structures*, *Pentatonics*, and *Bebop Scales*). Bergonzi is a three-time NEA grant recipient.

*B.A., music education, University of Lowell. Founder of Not Fat records (six releases to date). Recordings on Blue Note, Red, Not Fat, Concord, Atlantic, Label Bleu, Enja, Columbia, Deux Z, Denon, Canyon, Cadence, Musidisc, Ram, Ninety One, Freelance. Private instruction for 25 years.*

### **Rhoda Bernard**

#### *Music Education*

Rhoda Bernard's multifaceted career has included extensive work in arts-in-education, including consulting on curriculum development and reform for Cambridge Public Schools, consulting for the Boston Latin School, and as a member of the founding coalition for the Conservatory Lab Charter School. As a curriculum development coordinator and learning through music specialist with the New England Conservatory Research Center for Learning Through Music, Bernard has collaborated on curriculum development with teachers at the Conservatory Lab Charter School, the Johnson School in Nahant, the Beethoven School in West Roxbury, and the Trotter School in Boston, and she has written interdisciplinary lesson sequences for the Boston Symphony Orchestra Youth Concerts and the From the Top radio show. She is a founding member of the new music group "Just in Time Composers and Players"; is lead vocalist for the klezmer band "Klezamir," with whom she has recorded two CDs; and performs as a Yiddish vocal soloist.

*A.B. cum laude, Harvard University, Radcliffe College; B.M., NEC; M.Ed., Harvard Graduate School of Education; Ed.D. in progress, Harvard Graduate School of Education; additional studies at Columbia University/YIVO Institute Uriel Weinreich Program in Yiddish Language, Literature, and Culture. Her dissertation research at the Harvard Graduate School of Education is funded by a Spencer Foundation Research Training Grant.*

**Gene Bertoncini***Improvisation and Jazz Studies*

Guitarist Gene Bertoncini bridges jazz, classical, pop, and bossa nova styles while integrating his own improvisations into his performances. He has earned high critical regard for his artistry on both classical and electric guitar, and was voted "number one jazz guitarist on classical guitar" in 1996 and 1998 by a Brazilian critics' poll for his recent recordings. After an early love affair with the guitar, Bertoncini pursued a degree in architecture at University of Notre Dame, where he was quickly swept into the music scene. Immediately after graduation he worked opposite Carmen McRae in Chicago, then returned to his native New York to work with vibraphonist Mike Manieri, and later with drummer Buddy Rich's quintet. Bertoncini has worked with the Metropolitan Opera orchestra; the Benny Goodman Sextet; singers Tony Bennett, Morgana King, Lena Horne, Vic Damone, and Eydie Gorme; jazz musicians Buddy Rich, Wayne Shorter, Hubert Laws, Clark Terry, Paul Desmond, Gerry Mulligan, Ron Carter, and Paul Winter; and arranger/composers Lalo Schifrin and Michel Legrand, among others. His duo recordings and performances with Michael Moore and other distinguished bass players have received worldwide acclaim.

*B.A., architecture, University of Notre Dame. Also faculty of Eastman School of Music, New York University, The New School (New York), and the Banff Centre for the Arts.*

**Ran Blake***Chair, Contemporary Improvisation*

Third Stream pianist Ran Blake, who was voted second place in the 1985 *Down Beat Magazine* International Critics Poll, has performed in major jazz festivals, concert halls, jazz clubs, and universities throughout Europe and the Americas. He received fellowships from the Guggenheim Foundation, the NEA, and the Massachusetts Artists Foundation. His premiere recording won the 1963 RCA Album First Prize in Germany and the 1980 Prix Billie Holiday and is included in the Académie du Jazz. *B.A., Bard College. Studies at School of Jazz, Lenox, Mass., Columbia University. Composition and improvisation with Ray Cassarino, Oscar Peterson, Willis Laurence James, William Russo, Gunther Schuller, Mal Waldron, Mary Lou Williams, Kate Wolff. Recordings on Soul Note, Owl, Horo, Crest, RCA, Arista.*

**Paul Bley***Improvisation and Jazz Studies*

Paul Bley began his professional career playing with Ben Webster, Charlie Parker, Lester Young, and Roy Eldridge. As a student, he formed a band with Donald Byrd, Doug Watkins, Art Taylor, and Jackie McLean and later led a quintet in Los Angeles with Ornette Coleman, Don Cherry, Charlie Haden, and Billy Higgins as sidemen. He formed an East Coast trio for recording with Steve Swallow and Pete La Roca and toured Europe with Swallow in the Jimmy Giuffre 3. He has performed with Charles Mingus, Chet Baker, Sonny Rollins, Don Ellis, George Russell, and Bill Evans. In the 1960s he founded the Jazz Composers Guild with Bill Dixon, Archie Shepp, and Sun Ra. A pioneer in performing and recording on the electronic keyboard, Bley was the first artist to perform publicly on the synthesizer. His electric band introduced Pat Metheny and Jaco Pastorius. In 1974, he established the Improvising Artists record label with video artist Carol Goss. Bley has toured and recorded extensively as a soloist, as well as with bassist Gary Peacock and the revival of the Jimmy Giuffre 3.

He recently filmed live performances for Bravo television and ARTE-TV. Currently he is touring with saxophonist Lee Konitz and bassist Charlie Haden. Fax (607) 264-3476; pbley@hotmail.com; [www.improvart.com](http://www.improvart.com).

*Studies at the Juilliard School. Recordings on ESP, ECM, Verve, RCA, Steeple-chase, Improvising Artists, Soul Note, Hat Hut, Justin Time, Polygram.*

### Norman Howard Bolter\*

#### *Trombone, Euphonium, Chamber Music*

Born in Minneapolis, Norman Bolter began his formal trombone studies at age nine with Ed VonHoff. Later, he studied with Ronald Rickets and Steven Zellmer of the Minnesota Orchestra and with John Swallow at NEC. A Tanglewood Fellow and C.D. Jackson Award winner, Bolter joined the BSO in 1975 at age 20, becoming the youngest member of the orchestra at that time. He is also principal trombonist of the Boston Pops Orchestra and was a founding member of the Empire Brass Quintet, the first brass ensemble ever to win the Naumburg Award. He has toured extensively with the BSO, the Pops and the Empire Brass and has made many recordings with them. He also appears as principal trombonist on recordings with Orchestre National Bordeaux Aquitaine. Bolter appears as soloist and conductor on two 1998 recordings of his own compositions, *Experiments in Music* and *Anew at Home*; his compositions have also appeared on recordings by trombonists Joseph Alessi and Douglas Yeo. Bolter performed the acclaimed euphonium solo on the BSO's 1990 recording of Mahler's *Symphony No. 7* (Philips) and also played euphonium on the newly released Minnesota Orchestra recording of *Ein Heldenleben* by Richard Strauss. He is coauthor of several papers and booklets, including *Methods of Effective Practice, High Range Exercises* and *It's Not All in the Air*. His numerous compositions (more than 65 in the last five years) are created for a broad range of instrumentation and include works for solo trombone, trombone choir, brass ensemble, band, mixed chamber ensemble, and orchestra. His conducting includes the NEC Trombone Ensemble and Frequency Band.

*Studies at NEC and Tanglewood Music Center. Trombone with Steven Zellmer, John Swallow. Recordings on Sony, Philips, Angel, Sine Qua Non, Crystar, Nonesuch, Deutsche Grammophon, Columbia, RCA, Telarc, CBS Masterworks, New World, Erato, Air-ev and others.*

### Borromeo String Quartet

#### *Quartet-in-Residence; Chamber Music*

Founded in 1989, the Borromeo String Quartet (Nicholas Kitchen and William Fedkenheuer, violin; Mai Motobuchi, viola; and Yeesun Kim, cello) won second prize at the 1990 International String Quartet Competition in Evian, France. They won the 1991 Young Concert Artists International Auditions and made their New York debut at the 92nd Street Y in 1992. They have performed in many of the world's most illustrious concert halls, including the Kennedy Center in Washington, D.C.; the Concertgebouw in Amsterdam; the Opera at the Bastille in Paris; The Philharmonie in Berlin; Carnegie Hall in New York; and Suntory Hall in Tokyo. They have appeared on distinguished chamber music series across the U.S. and abroad and have participated in the Spoleto Festival both in the U.S. and in Italy, the Vancouver Chamber Music Festival in Canada, and the Orlando Festival in the Netherlands. Recently, the group was presented Chamber Music America's Cleveland Quartet Award.

*Artist Diploma, NEC.*

**Gretchen Breese***Liberal Arts*

Gretchen Breese is a philosopher and sculptor with a particular interest in Buddhist philosophy. She is an NEA grant recipient for her work in architectural theory.

*B.A. in sculpture, College of Creative Studies at University of California/Santa Barbara; M.F.A. in sculpture, Rhode Island School of Design; M.E.D. in architectural theory, Yale School of Architecture; M.A. in philosophy of Art and Religion, Yale University.*

**Robert Brink***Violin*

Robert Brink has made solo, chamber music, and orchestral appearances throughout North America, Europe, Scandinavia, and Iceland, often presenting premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness, and Daniel Pinkham. He has participated in chamber recitals with Nadia Boulanger, Lillian Fuchs, Leon Fleisher, Daniel Pinkham, members of the BSO, and others; and for many years was the first violinist of the Tanglewood Quartet. At age 15 he made his solo debut with Arthur Fiedler and the Boston Pops. He is the founder of the Boston Classical Orchestra and was its concertmaster and artistic advisor until 1995. He is the founder and artistic director/conductor of Orchestra for the Art of Music, which makes its home in Boston's historic Faneuil Hall and is the only chamber group in the Boston area that performs exclusively works from the Classical period.

*Studies at NEC, Harvard University. Violin with Jacques Malkin, Albert Spaulding. Television appearances on PBS, CBS, CBC; and live radio performances with E. Power Biggs on CBC. More than 30 recordings in the U.S. and abroad.*

**Bob Brookmeyer***Improvisation and Jazz Studies*

Bob Brookmeyer arrived in New York in 1952, and played with Claude Thornhill, Woody Herman, Teddy Charles, and Charles Mingus. In 1953 he joined Stan Getz, followed by a long stay with Gerry Mulligan, and then by the Jimmy Giuffre Three and his own quintet with Clark Terry. He played and composed for the Thad Jones-Mel Lewis Orchestra beginning with its founding in 1965, and after ten years in California returned as musical director for Mel Lewis and the Jazz Orchestra. Since 1981, he has been very active as composer, conductor, teacher, and performer in Europe, working in both classical and jazz idioms. His work as a composer has been recognized with a succession of NEA jazz composition grants. In 1994, he was appointed musical director of the Schleswig-Holstein Musik Festival Big Band, a worldwide jazz-based ensemble dedicated to new music. This ensemble has become the New Art Orchestra, which recorded an award-winning CD and, after completing a second one, will begin concert touring in 2001. In addition, he is completing a work for string quartet and orchestra, a song cycle for the Lake Placid Seminar (of which he is a member), and a piece for the American Jazz Philharmonic in Los Angeles.

*Studies, Kansas City Conservatory; hon. D.M., University of Missouri/Kansas City. Recordings on ACT, Columbia, Gryphon, Mainstream, Mercury, Solid State, Storyville, United Artists, Verve, Vogue. Also musical director of the BMI Composers Workshop (New York), and similar workshops in Cologne and Copenhagen. Former faculty of Manhattan School of Music and the Rotterdam Conservatory.*

**Fred Buda***Percussion, Improvisation and Jazz Studies*

Fred Buda is a member of and set drummer for the Boston Pops and timpanist for the Boston Ballet Orchestra. He has performed under most major conductors. An alumnus of the Herb Pomeroy Big Band and the Woody Herman Band, Buda leads the Jazz Pops Ensemble. He is a Yamaha clinician and supervisor of orchestral personnel for the Wang Center for the Performing Arts and the Shubert Theatre.

*B.M., Boston University. Recordings on RCA, Kapp-Polydor, Columbia, Deutsche Grammophon, CBS. Former chair of percussion at Berklee College of Music. Also faculty of University of Lowell.*

**Paul Burdick***Music Theory, Music Technology, Music Education; Director of Music and Computer Studio*

Paul Burdick is a composer, theorist, and educator who specializes in music and technology. He has worked in the field of algorithmic composition, developing composition software in conjunction with Soundtrack Recording Studios. Music created with this software is used as theme and underscore for nationally syndicated cable television. He has also composed for film, with broadcasts on PBS and WNET in New York. His orchestral works have been performed by the Buffalo Philharmonic and his chamber music has been performed by the John Cage New Music Ensemble and in the Brookline Library New Music Series.

*B.M., Berklee College of Music; M.M., NEC. Theory and composition with Hugo Norden, John Bavicchi, William Thomas McKinley, Robert Cogan. Former faculty of Northeastern University.*

**James Buswell***Violin, Chamber Music*

James Buswell has appeared with nearly all the major orchestras in the U.S. and has collaborated with George Szell, Leonard Bernstein, William Steinberg, André Previn, and Seiji Ozawa. He gives masterclasses in the U.S. and abroad and appears regularly in recital and chamber music performances and in the Sarasota and Santa Fe festivals. Buswell narrates and performs in *The Stations of Bach*, a full-length film on the life and music of J.S. Bach.

*The Juilliard School, Harvard University. Violin with Paul Stassevitch and Ivan Galamian. Former faculty of Indiana University.*

**Douglas Buys***Music Theory*

Douglas Buys received his bachelor's and master's degrees from the Juilliard School as a scholarship student of Rudolf Firkusny. As a teenager, he was sponsored by the French government to study with the Casadesus family and Nadia Boulanger in Paris and Fountaine-bleau. He has appeared in recitals and with orchestras in the U.S. and Europe, most notably in two-piano repertoire with Firkusny. Recent concerts have taken him to summer festivals in California and Vermont, and he has taught and

given masterclasses and recitals at Humboldt State University, San Francisco Conservatory, and University of Idaho. In 1988, Buys received the Presidential Certificate for Excellence in Teaching at a National Press Club ceremony with George Bush.

*B.M., M.M., The Juilliard School. Studies with Rudolf Firkusny, John Perry, Lilian Kallir, German Diez, Nadia Boulanger, and the Casadesus family. Former faculty of North Carolina School of the Arts, Duke University.*

### Wha Kyung Byun

#### *Piano*

Wha Kyung Byun was born and educated in Korea, where she won several competitions and was chosen by Seoul's leading newspaper as the most talented young artist in the country. She has appeared as soloist with many major orchestras in Korea, including the National Symphony Orchestra, and has performed in solo and chamber concerts throughout her homeland. Since coming to the U.S., Byun has performed throughout the Northeast and Midwest and has taught many students who have gone on to win major competitions.

*B.A., summa cum laude, Phi Beta Kappa, Seoul National University; M.M., NEC. Piano with Russell Sherman, Won Bok Kim; chamber music with Rudolph Kolisch.*

### Michael Cain

#### *Improvisation and Jazz Studies*

After studying jazz, classical music, and non-Western musical forms, pianist/composer Michael Cain began a Los Angeles-based performing career working with flutist James Newton, singer Marlena Shaw, band leader Gerald Wilson, drummer Billy Higgins, and the New American Orchestra, among others. After moving to New York he made his debut recording as a leader, worked with members of the M-Base collective, and joined Jack DeJohnette's Special Edition. Other artists Cain has worked with include Dave Holland, Robin Eubanks, Steps Ahead, Greg Osby, Dewey Redman, Bobby McFerrin, John Scofield, Vernon Reid, Gary Thomas, Marty Ehrlich, Ray Anderson, Bobby Previte, and Paul McCandless. Cain's *Praeludium* was commissioned by the Howard Hanson Memorial Institute on the occasion of President Clinton's 53rd inaugural ceremony.

*Studies, North Texas State University, University of Southern California; B.M., M.M., California Institute of the Arts. Recordings on ECM/BMG Classics, Candid, Blue Note.*

### Frank Carlberg

#### *Improvisation and Jazz Studies*

Pianist Frank Carlberg is a native of Helsinki, Finland. He has performed throughout Europe, North America, and India and has appeared at numerous festivals, including Umbria, Pori Jazz, Montreal Jazz, Fiesta Jazz, Jazz Yatra, and SIGMA. He has performed or recorded with Steve Lacy, John LaPorta, and Al Grey, among others. Most recently, Carlberg received a Julius Hemphill Composition Award, adding to honors that include first prize in the Cognac Hennessey Competition, performance at the Kennedy Center of the winning composition for the Thelonious Monk Institute's BMI Composers Award, and an NEA grant. His latest recording, *The Crazy Woman*, was released in 1996.

*B.M., Berklee College of Music; M.M., NEC. Recordings on Accurate, Northeastern.*

**Simon Carrington***Director of Choral Activities*

Simon Carrington enjoyed a 25-year career as founder, member, co-director, and creative force with the internationally acclaimed British vocal ensemble The King's Singers. With the group, he gave 3000 performances at many of the world's most prestigious festivals and concert halls, made nearly 70 recordings, and appeared on countless television and radio programs. During his tenure as Director of Choral Activities at the University of Kansas, Professor Carrington developed an extensive choral program that includes masters and doctoral degree programs along with seven choirs and three vocal jazz ensembles. With an ambitious selection of repertoire, his choirs were featured on National Public Radio's "Performance Today"; recorded three CDs; made a PBS television recording of KU's Annual Holiday Vespers; undertook highly successful concert tours to New York's Carnegie Hall, England, France, Hungary, and Brazil; and performed three concerts before 6000 choral directors at the American Choral Director's National Convention. In addition to his work at NEC, Mr. Carrington is an active conductor and choral clinician around the world. He is one of the busiest All-State conductors in the United States, and he conducts, leads choral institutes, and adjudicates festivals and competitions internationally. He served recently on the jury and as conductor at the Marktoberdorf Chamber Choir Competition, was a clinician at the Fifth World Symposium on Choral Music in Rotterdam, and directed a series of choral workshops at the International Choral Convention in Singapore. During the early years of The King's Singers, he also enjoyed a successful career as an orchestral musician, playing with most of London's leading symphony and chamber orchestras and as the double bass continuo player in performances and recordings of the English Baroque Soloists and the Monteverdi Choir.

*M.A. (Cantab), Cambridge University. Former faculty of University of Kansas. With the King's Singers, workshops and masterclasses in Europe, the U.S., Australia, and Japan.*

**Robert Ceely***Composition*

Robert Ceely has written music for soloists, large and small ensembles, chorus, ballet, magnetic tape, and film. His opera *The Automobile Graveyard* premiered in 1995. His music has been performed by Collage, the Griffin Music Ensemble, Fromm Tanglewood players, Speculum Musicae, and others. He has received commissions from the NEA, the Fromm Music Foundation, the Massachusetts Council on the Arts and Humanities, the Brookline Arts Council, and the Manon Jaroff Dancers. He has composed music for 14 films and has twice received Golden Cine Awards for his soundtracks. He is the founder and director of Boston Experimental Electronic Music Projects (BEEP) and is the author of *Electronic Music Resource Book*. Ceely maintains his own website at [www.ceelymusic.com](http://www.ceelymusic.com).

*B.M., NEC; M.A., Mills College. Studies at Tanglewood Music Center, Princeton University, Internationales Musikinstitut (Darmstadt); electronic music seminar at R.A. Moog Company. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Recordings on CRI, BEEP. Former faculty of U.S. Naval School of Music, Laurenceville School (N.J.), Robert College (Istanbul).*

**Gary Chaffee***Improvisation and Jazz Studies*

Drummer Gary Chaffee has worked with Steve Swallow, Tom Harrell, Bill Frisell, Mick Goodrick, Palle Danielsson, Dave Samuels, Pat Metheny, Jaco Pastorius, Mike Stern, Ray Anderson, John Abercrombie, and Jimmy Earl, among others. He has recorded with Goodrick and Pino Daniele. He presents clinic programs internationally, and has published an extensive series of teaching tools with Warner Brothers.

*B.S., SUNY/Potsdam; M.M., De Paul University. Recordings on RAM. Former faculty of Berklee College of Music.*

**Jean Chandler***Liberal Arts*

Jean Chandler has traveled extensively and lived in four European countries. She is coauthor of *Unfulfilled Expectations*, which explores family and school influences on literacy development of children of low-income families. She has edited an academic journal on international politics, founded a nursery school, and taught students from 18 months to 85 years of age. She is a founding member of a Teacher Research Group sponsored by the Massachusetts Association of Teachers to Speakers of Other Languages (MATSOL) and is editor of a regular column on teacher research in MATSOL *Currents*.

*B.A., cum laude, Mount Holyoke College; M.A., The Fletcher School of Law and Diplomacy; M.A.T., Ed.D., Harvard University. Former faculty of Northeastern University, Simmons College, and Clark University.*

**Peter Chapman\****Trumpet*

A BSO member since 1984, Peter Chapman was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops in 1988. The Montreal native won the "Boston University Night at Pops" concerto competition as a student; numerous Pops solo appearances followed. A four-time Tanglewood Music Center Fellow, he was the first recipient of the TMC's C.D. Jackson Master Award. Chapman was formerly principal trumpet of the Boston Pops Esplanade Orchestra, Opera Company of Boston, the Boston Ballet Orchestra, the Grand Teton Music Festival, and Boston Musica Viva.

*B.M., M.M., BU School for the Arts. Trumpet with Roger Voisin, Armando Ghitalla, Robert Mogilnicki. Also faculty of Boston University.*

**Allan S. Chase***Dean of Faculty*

Jazz and classical saxophonist Allan Chase has performed with Alan Dawson, Teddy Kotick, Mick Goodrick, Lewis Nash, Fred Hersch, and Andrew Cyrille. Chase's debut recording with his own quartet, *Dark Clouds with Silver Linings*, was chosen as one of the top ten jazz CDs of 1995 by critics for the *Boston Globe*, *Jazziz*, and the *Boston Phoenix*. His second CD, *Phoenix*, was planned for release in 1999. From 1981 to 1995, he was a member of Your Neighborhood Saxophone Quartet, which recorded six CDs and performed on 10 European concert tours. Since 1992, Chase has been a member of Rashied Ali's quintet, *Prima Materia*, and has recorded four CDs with him. He has also performed chamber music with Marimolin and the Princeton

Composers' Ensemble. Chase has recorded with his own quartet and with Gunther Schuller, John Zorn, Dominique Eade, and Stanley Cowell, and has done studio recordings for feature films, popular music records, television, radio, and advertisements.

*B.M. Arizona State University; M.A., Tufts University. Studies at NEC with Joe Allard, and at Creative Music Studio with Anthony Braxton, Roscoe Mitchell, Karl Berger, George Lewis. Former faculty of Tufts University and Berklee College of Music. Recordings on Coppens, Knitting Factory Works, Catalyst/BMG, Accurate, GM, Bridge, Cadence Jazz, YOUR Records, Northeastern.*

### **Gabriel Chodos**

*Chair, Piano; Chamber Music*

Gabriel Chodos has performed throughout the U.S., Europe, Japan, and Israel. He has been a soloist with the Chicago Symphony Orchestra, the Aspen Chamber Symphony, the Radio Philharmonic Orchestra of Holland, and the Jerusalem Symphony Orchestra. A winner of the Concert Artists Guild Competition in New York, Chodos also received a Fulbright Scholarship, Martha Baird Rockefeller grants, and an NEA Solo Recitalists Grant. He has given masterclasses and lecture-demonstrations at the Rutgers Summerfest, the Chautauqua Festival, the Hochschule für Musik in Leipzig, and the Toho Gakuen School of Music and Kunitachi College of Music in Tokyo. Chodos has performed at the 92nd Street Y, Merkin Hall, and the Library of Congress. In recent years his performances of works by Schubert, Chopin, and Brahms have been broadcast nationwide by National Public Radio.

*B.A. in philosophy, Phi Beta Kappa, and M.A. in music, UCLA; Diploma in Piano, Akademie für Musik und darstellende Kunst, Vienna. Principal piano studies with Aube Tzerko; also with Leonard Shure, Josef Dichler, Carlo Zecchi. Recordings on Centaur, Orion, Victor/Japan, CRI. Former faculty of University of Oregon, SUNY/Buffalo, Dartmouth College. Current faculty of the Aspen Music Festival.*

### **Marylou Speaker Churchill\*\***

*Violin, Orchestral Repertoire, Chamber Music*

Marylou Speaker Churchill has appeared as soloist with numerous symphony orchestras, including the Boston Pops with Arthur Fiedler, John Williams, and Keith Lockhart, and in recitals throughout the U.S. and abroad. She joined the BSO in 1970 and became the principal second violinist of the BSO and Boston Pops in 1977. She was the second violinist of the Boston Symphony Chamber Players from 1993 until her retirement in 2000, and recorded with them the Shostakovich *Piano Quintet*, which was nominated for a Grammy award in 2000. She was invited by Sir Georg Solti to be faculty and principal second violinist for the Carnegie Hall Solti Project in 1994, and in 1995 he invited her to be principal second violinist in the Musicians of the World concert in Geneva on the occasion of the 50th anniversary of the United Nations. Churchill served as chair of the string department of NEC's Preparatory School for ten years. She was violin faculty for the Asian Youth Orchestra in 1990 and 1995, and regularly coaches the violinists of the New World Symphony in Miami Beach, Florida.

*B.M., NEC. Violin with Joseph Silverstein, Eudice Shapiro. Chamber music with Eugene Lebner, William Kroll. Also faculty of Tanglewood Music Center, Musicorda Summer String camp at Mount Holyoke College, Boston University Tanglewood Institute, New World Symphony.*

**Nancy Cirillo***Violin*

A recipient of the Naumburg Award, Nancy Cirillo has given many performances as a soloist and chamber musician. She has appeared as a soloist with such orchestras as the National Orchestra Association, the Little Orchestra Society, and the Boston Pops. She has toured the U.S. and Europe with "Music from Marlboro," the Manhattan Trio, and Boston Musica Viva. She has participated in first performances of more than 150 works, mainly with Boston Musica Viva, and has also commissioned several works herself. Most recently she has coached and toured with the Asian Youth Orchestra throughout southeast Asia and Europe.

*Studies at Mannes College of Music, Manhattan School of Music. Recordings on CRI, Nonesuch, Delos, Orion, Spectrum, Northeastern, Harmonia Mundi, Neuma. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.*

**Susan Fisher Clickner***Voice*

Susan Fisher Clickner is one of the foremost voice teachers in New England and has taught at New England Conservatory for more than 25 years. Ms. Clickner was named to the *International Who's Who in Music* and *Who's Who in American Women*. During her singing career she performed as soloist with many orchestras including the Philadelphia Orchestra, the BSO, the Buffalo Philharmonic, and the Trenton Symphony, and sang at several European and American music festivals. She had leading roles in the television premieres of Rorem's opera *A Childhood Miracle* and Zimbalist's opera *Landara*. Her recent students have spent their summers singing leading opera roles at Central City, Britten-Pears, Banff, Glimmerglass, Santa Fe, Wolf Trap, and Ashland-Highland. Her students have also been first-place winners in competitions including MacAllister, Washington International, Salzburg International, International Contemporary Opera Competition, Canadian International, NATS Competition, and Metropolitan Opera Competition. They have appeared as Fellows at Tanglewood, the Pacific Music Festival in Tokyo, and the Bach festivals in Long Island and California. She has had many students singing leading roles in musicals performed throughout the United States, Canada, England, and Germany. Her students have also received contracts with opera companies, most notably New York City Opera, Boston Lyric Opera, Chicago Lyric, and the Metropolitan Opera, as well as several opera companies in Germany. They have recorded numerous classical CDs and contributed to a varied professional music field worldwide, including the director of music for the Sydney Olympic Games 2000 and faculty positions at more than 30 colleges and universities.

*B.M., Indiana University; Artist's Diploma, Curtis Institute of Music. Voice with Anna Kaskas and Martial Singher; opera with Herbert Graf. Winner of the Philadelphia Young Artists Competition, former Tanglewood Music Center Fellow and music faculty member of Clark University. Former Chair of the NEC Voice Department and the first recipient of the NEC Outstanding Teacher Award.*

**Robert Cogan***Chair, Theoretical Studies and Theory Major; Composition*

Robert Cogan's internationally acclaimed books include *Sonic Design: The Nature of Sound and Music* (coauthor, Pozzi Escot) and *New Images of Musical Sound*, which won the 1987 Distinguished Publication Award of the Society for Music Theory. The Cleveland Orchestra, North and West German radios, RIAS Orchestra of Berlin, the BBC, and the Avignon, Berlin, Gubbio, Montanea, Nice, Prix Italia, and Tanglewood festivals have performed his music. He has spoken on theoretical and creative matters to the College Music Society, the International Computer Music Association, IRCAM (Paris), the Music Teachers National Association, SEM (Stockholm), Società Italiana di Analisi Musicale, the Society of Composers, the Society for Ethnomusicology, the Society for Music Theory, and at musical institutions in China, Italy, Japan, Korea, Switzerland, the United Kingdom, and throughout the U.S. Cogan received the Young Composer's Radio Award (BMI), Chopin and Fulbright scholarships, German government grants, a Guggenheim Fellowship, and a Rockefeller Foundation Bellagio Residency. His *Gulf Coast Bound* was programmed at the Korean Cultural Olympics, Seoul, 1988.

*B.M., M.M., University of Michigan; M.F.A., Princeton University. Studies with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnach. Recordings on Delos, Golden Crest, Leo, Music & Arts, Neuma, Spectrum. Visiting faculty at Tanglewood Music Center, SUNY/Purchase, IBM Watson Research Center, Central Conservatory of Music, Beijing, and Shanghai Conservatory. Codirector of the Talloires International Composers Conference (France).*

**Rita Coté***Liberal Arts*

Rita Coté has taught Italian language and literature at Yale University and Dartmouth College. She received the Yale University Prize Teaching Fellowship.

*B.A., University of Florida; M.A., M.Phil., Yale University. Phi Beta Kappa.*

**William Cotten***Voice*

William Cotten has been a soloist throughout New England, as well as at Wolf Trap Opera, the National Cathedral in Washington, D.C., Breckenridge Music Institute of Colorado, June Opera Festival of New Jersey, Augusta Opera, and PepsiCo Summerfare. He performed Don Curzio in *The Marriage of Figaro* with Boston Opera Theater, directed by Peter Sellars. This production was filmed in Vienna, aired on PBS's *Great Performances*, and performed at the Gran Teatro del Liceu in Barcelona as well as Paris. He was heard in the world premiere of Philip Glass and Robert Moran's *The Juniper Tree* at the American Repertory Theater. Cotten won third place in the Metropolitan Opera New England Regional Auditions, and was awarded a fellowship to the Tanglewood Music Center. He serves on the Board of Directors of the Boston Chapter of the National Association of Teachers of Singing (NATS) as Membership Chair and Song Festival Cochair.

*B.M.Ed., Mississippi State University; M.M., NEC. Voice with Susan Clickner, Mark Pearson, Lucy Phillips; masterclasses with Phyllis Curtin, Gerard Souzay, William Warfield; coachings with Angela Vanstory Ward, John Moriarty, Dennis Helmrich, Terry Decima, Margo Garrett. Also faculty of Boston Conservatory.*

**Patricia Craig****Voice**

Renowned American operatic soprano and voice teacher Patricia Craig joined the NEC faculty in 1990. Her performing career spans more than three decades of major roles in the leading opera houses of the world. She made her Metropolitan Opera debut in 1978 as Marenka in *The Bartered Bride* under James Levine. Met audiences heard her for the next 12 seasons in a variety of leading roles in operas including *Madame Butterfly*, *Dialogues of the Carmelites*, *La Bohème*, and *Mahagonny*. Craig is a specialist in Puccini and Verdi heroines whose other operatic credits include performances with New York City Opera; Teatro la Fenice in Venice, Italy; the Festival of Two Worlds in both Spoleto, Italy, and Charleston, South Carolina; L'Opéra de Marseilles; and the companies of Cincinnati, Miami, Baltimore, and Washington, D.C. Concert performances include *Pique Dame* with the BSO under Seiji Ozawa. In addition to her private voice studio and masterclasses around the country and abroad, she continues her summer teaching at AIMS in Graz, Austria, and the Bay Area Summer Opera Theater Institute (BASOTI), where she collaborated for many years with her late husband, the world-famous Wagnerian tenor and voice teacher Richard Cassilly. Craig serves as an advisor on the boards of Boston Lyric Opera, Boston Academy of Music, and the Bel Canto Institute. She also is in demand as a competition adjudicator for organizations including the Metropolitan Opera, the Baltimore Opera, and the Cincinnati College-Conservatory of Music. Craig gained her first critical vocal acclaim as a winner of the Metropolitan Opera National Council Auditions. Some of her students have gained recognition in this competition; others are singing with major opera companies in the United States and abroad. Craig has studied and collaborated with prominent artists including Donald Craig, Marenka Gurevitch, Magda Olivero, James de Blasis, Henry Lewis, Diane Richardson, Joan Dorneman, Martin Katz, and Warren Jones.

*B.S. in music education, Ithaca College, Continuing Studies, Manhattan School of Music.*

*Voice with Donald Craig, Marenka Gurevitch. Opera coachings with Magda Olivero, Adami Coradetti, Diane Richardson, Joan Dorneman, Ignace Strasfogel, Martin Katz, Warren Jones.*

**Lyle Davidson****Music Education**

Lyle Davidson conducts research in music and cognition, pedagogy, and assessment; and is a founding member of the Conservatory Laboratory Charter School. As Director of Research at the Lincoln Center Institute in New York, he worked on arts intensification in public schools. For 15 years he was on staff at the Harvard Graduate School of Education's Project Zero where he directed the music group in several studies spanning early childhood and adult development, portfolio assessment, and learning in the arts. He lectures widely in the U.S., Europe, China, and Australia on musical development, cognition, and assessment in the arts. He published on the development of musical ability across a wide span of ages, including studies of preschoolers' singing and assessment of the impact of musical training on cognitive development in music. He has composed for the Ina Hahn Dance Company, for Houghton Mifflin's educational films division, and for Dance Circle. His choral, band, chamber, solo, and electronic works are published by E.C. Schirmer.

B.M., M.M., NEC; *University Scholar in psychology, Boston University. Theory and composition with Arthur Berger, Francis Judd Cooke, Daniel Pinkham, Luise Vosgerchian. Psychology with Howard Gardner and Sigmund Koch. Former faculty of Eastman School of Music, MIT, Harvard University, and Central Conservatory, Beijing.*

### Sa Davis

#### *Improvisation and Jazz Studies*

Percussionist Sa Davis dwells at the cutting edge of a new generation of hand drum technique, developed from the musical traditions of Afro-Cuban, African, jazz, Latin, rock, fusion, hip-hop, and pop drumming styles. He has worked with such artists as Tom Scott, Grover Washington, Jr., Billy Cobham, Freddie Hubbard, and Lalah Hathaway. Davis performed at Carnegie Hall with George Benson, appeared on the "Arsenio Hall Show," and has done special projects for "Nova" and "Adventure" on PBS. In demand as a studio musician, Davis has performed on motion picture and television soundtracks and produced sound effects for the film *The Brother from Another Planet*. His work can be heard on more than 40 recordings.

*Studies at NEC with Ran Blake, Webster Lewis, Jaki Byard. Recordings on CBS/Sony, GRP, Rounder, Rockwell, Blackhawk, Philo, Daring, Green Linnet, Casablanca, Jobiss International, Folkways, Par, Atco, GM, Bridge City, Joncar, Dolce Nuit. Also faculty of Berklee College of Music and NEC Preparatory School and School of Continuing Education.*

### Terry Decima

#### *Collaborative Piano, Vocal Coaching*

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout Boston, including many concerts at the Isabella Stewart Gardner Museum. Winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria.

*B.M., Oberlin College; M.M., NEC; Certificate, Mozarteum (Salzburg). Organist at First Parish, Weston. Former faculty of Commonwealth School, Allegheny Music Festival. Also faculty of Tanglewood Music Center.*

### Katherine Desjardins

#### *Liberal Arts*

Katherine Desjardins has taught painting and drawing in Florence, Italy, and at Brown University. Her recent teaching includes visiting artist/faculty positions at Tufts University, Wheelock College, and the Art Institute of Boston. An active professional artist, she exhibits her work in Italy and the U.S. Her work is included in a number of permanent collections, including the Academy of Fine Arts, Florence, and Syracuse University, among others. She is a 1998 recipient of the Massachusetts Cultural Council/New England Foundation for the Arts Fellowship Award for Visual Artists.

*B.F.A., Tufts University/School of the Museum of Fine Arts; Diploma di Licenza, Academy of Fine Arts, Florence, Italy.*

**Robert DiDomenica***Faculty Emeritus, Composition*

As a composer, flutist, and educator, Robert DiDomenica has contributed much to the art of music. A former Guggenheim Fellow, his compositions have been performed at the Berkshire, New England Composers, and Contemporary Arts festivals. *The Balcony*, his first opera, was premiered by the Opera Company of Boston. In 1991, the company took the opera to Moscow as part of the Making Music Together Festival. His symphony was premiered by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. DiDomenica's music is published by Edward B. Marks, Edition Musicus, MJQ, and Margun Music. He is a former dean of NEC and has served on the faculty since 1969.

*B.S., New York University. Composition with Wallingford Reiger; Josef Schmid; flute with Harold Bennett. Recordings on RCA, Columbia, Colpix, MGM, Atlantic, GM, Deutsche Grammophon, Golden Crest.*

**Stephen Drury***Chamber Music, Piano, Music History and Musicology; Director of Callithumpian Consort*

Stephen Drury has given performances throughout the U.S., Europe, Asia, and Latin America, soloing with orchestras from San Diego to Bucharest. A prize winner in several competitions, including the Concert Artists Guild, Affiliate Artists, and Carnegie Hall/Rockefeller competitions, his repertoire stretches from Bach, Mozart, and Liszt to the music of today. The U.S. State Department sponsored two concert tours that took him to Paris, Hong Kong, Greenland, Pakistan, Prague, and Japan. A champion of 20th-century music, Drury's critically acclaimed performances range from the piano sonatas of Charles Ives to works by John Cage and György Ligeti. He has appeared at the Angelica Festival in Italy, the MusikTriennale Köln in Germany, the Subtropics Festival in Miami, Spoleto Festival U.S.A., the Festival of New American Music in Sacramento, and the North American New Music Festival in Buffalo, as well as at Roulette and the Knitting Factory in New York. In 1992, he directed the world premiere of George Russell's *Time Line* for orchestra, chorus, jazz band, and soloists. He premiered the solo part of John Cage's *101* with the BSO and gave the first performance of John Zorn's concerto for piano and orchestra *Aporias* with Dennis Russell Davies and the Cologne Radio Symphony. He has commissioned new works from John Cage, John Zorn, Terry Riley, Lee Hyla, and Chinary Ung. His recordings include music by Beethoven, Liszt, Stockhausen, Ravel, Stravinsky, Ives, Elliott Carter, Frederic Rzewski, John Cage, Colin McPhee, and John Zorn (as soloist and conducting NEC's Callithumpian Consort). Drury assumed directorship of NEC's Enchanted Circle concert series (founded in 1977) in 1997. Stephen Drury maintains his own website at [www.stephendrury.com](http://www.stephendrury.com).

*A.B., Harvard College; Artist Diploma, NEC. Piano with Claudio Arrau, Patricia Zander, Margaret Ott, William Masselos, Theodore Lettvin. Recordings on Tzadik, Mode, New Albion, MusicMasters, Catalyst, Avant, Neuma, Carlton Classics.*

**William Drury***Assistant Conductor of Wind Ensembles*

William Drury is Assistant Conductor of Wind Ensembles at New England Conservatory of Music, Assistant Conductor of Orchestras at MIT, and conducts the Wind Ensemble at Boston Conservatory of Music. Drury is also Concert Master of the 567th ANG Band of Cape Cod and plays saxophone with the Jimmy Capone Big Band. As a conductor, Drury has premiered works by composers such as Bell, Pinkham, Fletcher, Popkin, and Zorn; conducted orchestras at Harvard, Brown, and Brandeis universities and numerous Air Force bands throughout the nation; and was previously assistant conductor of the Civic Orchestra of Boston and conductor of the Auros Chamber Orchestra. As a jazz saxophonist, Drury has performed with Natalie Cole, the Coasters, Dave Stewart and MFB, and played lead tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he worked for five years as a track laborer for the Burlington Northern Railroad.

*B.S., political science, Gonzaga University; M.M. with distinction in performance, NEC. Conducting studies with Frank Battisti and Richard Hoenich. Former faculty of Boston University. Recordings on Art of the States, Criminal Records, Sierra Music, American Composers Forum, Tzadik, and Centaur.*

**James Dunham***Viola, Chamber Music*

Soloist, chamber musician, and teacher, James Dunham was violist of the Cleveland Quartet from 1987 through its Grammy-winning final recordings and concerts in December 1995. With the Quartet, he performed throughout the U.S., Canada, Europe, the Far East, and the former Soviet Union. Recent highlights were a gala 25th anniversary concert in New York's Carnegie Hall, the premiere of the Paulus Quartet Concerto with the Cleveland Orchestra, and the recording of the Beethoven cycle for Telarc International. Prior to joining the Cleveland Quartet, Dunham was founding violist of the Sequoia String Quartet, winners of the 1976 Naumburg Award; in recent years, he has performed with the BSO as guest principal. An advocate of new music, Dunham has received grants from the National Endowment for the Arts and the California Arts Council. Dunham is also a well-known studio teacher and frequently presents solo viola and chamber music masterclasses at schools and universities worldwide. Dunham spent three summers at the Marlboro Festival, and toured with "Music from Marlboro." In recent summers he has taught and performed at many festivals, including Aspen, Yale at Norfolk, Kent/Blossom, Bowdoin, Musicorda, Round Top, Schleswig-Holstein (Germany), and Festival der Zukunft (Switzerland).

*Graduate with honors, Interlochen Arts Academy; B.F.A., M.F.A., Distinguished Alumni Award, California Institute of the Arts; studies at Carleton College. Recordings on Telarc, Nonesuch, Delos, Crystal. Former faculty of California Institute of the Arts, California State University/Long Beach, Eastman School of Music.*

**Dominique Eade***Improvisation and Jazz Studies, Contemporary Improvisation*

Dominique Eade has been a featured vocalist and composer in the Boston Globe Jazz Festival, the Jazz in Toulon Festival in France, the Molde International Jazz Festival in Norway, the What Is Jazz? Festival in New York, and the Iowa City Jazz Festival, and an artist-in-residence, clinician, and performer at the Wichita and Litchfield jazz festivals. Eade performs regularly in the U.S. and Europe. A frequent nominee for outstanding jazz vocalist in the Boston Music Awards since 1988, and the 1997 and 1999 winner in this category, Eade was also designated "best jazz singer" in *Entertainment Weekly's* Regional Raves in 1997 and nominated for best new artist by the First Annual Jazz Awards (New York) in 1998. She was recognized in the 1998 *Down Beat* critics poll as "talent deserving wider recognition." Her debut CD on RCA Victor, *When the Wind Was Cool*, appeared in 1998 Top Ten lists in the Boston *Globe*, *Herald*, and *Phoenix* and in *Jazz Times* and *Jazziz* magazines; her second RCA Victor CD, *The Long Way Home*, was released in 1999, with contributions by Dave Holland, Victor Lewis, Mick Goodrick, and Bruce Barth. Her earlier CD, *My Resistance Is Low*, was voted one of the top ten jazz CDs of 1995 by *Billboard*. Eade has recorded with Bruce Barth, Stanley Cowell, Alan Dawson, Benny Golson, Fred Hersch, Dave Holland, George Mraz, Lewis Nash, and Steve Nelson, and has performed with Anthony Braxton, Bill Frisell, Mark Helias, Gene Bertoncini, Peter Leitch, Donald Brown, Butch Morris, Mick Goodrick, Ran Blake, and a number of contemporary ensembles.

*B.M., Artist Diploma, NEC. Voice with Nancy Armstrong and Jeannie Lovetri; studies with Dave Holland, Ran Blake, Stanley Cowell, Bob Moses. Recordings on RCA Victor, Accurate.*

**Dean Ely***Voice*

Bass-baritone Dean Ely has performed many of the leading operatic roles with top companies and festivals around the world, and has been featured in numerous television broadcasts, including the "Live From Lincoln Center" broadcast of Jack Beeson's *Lizzie Borden*. He has performed extensively in the concert repertoire with leading orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Houston Symphony, and Singapore Symphony; and has given solo recitals in New York, Philadelphia, Vienna, Strasbourg, and San Francisco. In addition to mainstream repertoire, Ely performs Baroque opera and contemporary music: He has performed and recorded many of the major works of Handel, Monteverdi, Purcell, and Bach; participated in the world premiere of Aaron Kernis's *Garden of Light* with Kurt Masur and the New York Philharmonic; and in 2001 made his Carnegie Hall debut singing Mozart's *Requiem*.

*Performance Certificate, Curtis Institute of Music; additional studies at University of California/Santa Barbara, San Francisco Conservatory, SUNY/Fredonia. Advanced Italian studies at Istituto per Stranieri, Perugia. Advanced German studies at Hochschule Linz, Austria. Merola Opera Program Apprentice, 1989–1990. Recordings on BMG, Harmonia Mundi, APF Records, NMC Europa.*

**Frank Epstein\****Chair, Brass and Percussion; Director of Percussion Ensemble*

A native of Amsterdam, Holland, percussionist Frank Epstein came to the United States in 1952, settling in Hollywood, Calif., and joining the BSO in 1968. Epstein has made recordings with the Los Angeles Philharmonic, the BSO, and the Boston Pops, as well as with Collage New Music. As founder of Collage, and music director from its inception in 1972 through 1991, Epstein has overseen the commissioning and performance of more than 200 new works written especially for the ensemble as well as the production of 17 recordings. Epstein is a consultant to the Avedis Zildjian Company on new product development (including the recent introduction of the Classic Orchestral Cymbal Selection), and as a clinician conducts workshops and seminars throughout the country. Before joining the BSO he was a member of the San Antonio Symphony. Epstein was recently awarded a presidential commendation from NEC for his work with Collage New Music.

*B.M., University of Southern California; M.M., NEC. Studies at Tanglewood Music Center and with Robert Sonner, Earl Hatch, Murray Spivack, William Kraft, Everett Firth. Recordings on RCA, Columbia, Deutsche Grammophon, Polydor, London, Nonesuch, Crystal, Inner City, GunMar, Delos, Sony. Also faculty of Tanglewood Music Center and frequent clinician in the U.S. and Europe.*

**Mary Epstein***Music Education*

Mary Epstein teaches in NEC's music education department, where in 1995 she integrated the concept of guided internship courses into the NEC curriculum. She directs the Kodály Summer Music Teacher Training Institute and Vocal Vacation, conducts the Boston Music Education Collaborative Teachers' Choir and Pine Manor College Women's Singing class, teaches Kodály Pedagogy for the University of Massachusetts/Lowell, and has a private piano studio. She has designed children's music education programs, most notably for Young Audiences Inc. of Massachusetts and the Brookline Chamber Music Society. Epstein has taught in the public schools of Boston and New Haven, and in several local private schools: Park School, NEC Preparatory School, and Elma Lewis School of Fine Arts. Epstein's educational philosophy is threefold: 1) music is for all; 2) singing is the most accessible form of music making and should begin long before a child reaches school age; and 3) all schoolchildren need to have music as part of their daily curriculum. Her educational focus encompasses Dalcroze Eurhythmics for preschool, Kodály-based music in schools, artists-in-school residencies, political action for the arts, and piano pedagogy. Currently she serves on the boards of Kodály Center of America, Organization of American Kodály Educators, Young Audiences Inc. of Massachusetts, and Boston Music Education Collaborative. Other professional affiliations are: Music Educators National Conference, Society for General Music, International Kodály Society, Boston Area Kodály Educators (ex-president) and New England Pianoforte Teachers Association (ex-board).

*B.A. piano performance, Mercer University; B.M.Ed., M.M.Ed., NEC; Certification for Study of Hungarian Music Education, Liszt Academy of Music, Budapest; DMA candidate, NEC.*

**Pozzi Escot***Theoretical Studies*

Escot is coauthor of the acclaimed book *Sonic Design*, editor-in-chief since 1980 of the international journal *Sonus*, president of the International Society of Hildegard von Bingen Studies, and director of Tufts University Talloires International Composers Conference. A much sought-after lecturer, Escot has recently been invited by Columbia, Princeton, Harvard, Berkeley, and Stanford universities; Universities of Chicago, Illinois, London, Edinburgh, Nice, Eichstatt, Augsburg, Helsinki, Hamburg, Leuven, Sorbonne, Dublin Institute of Technology, Darmstadt, SIdAM-Milan, IRCAM-Paris, Beijing and Shanghai, Hanyang and Yonsie, Kunitachi and Hiroshima. She was chosen as one of the five remarkable women composers of the 20th century in 1975; that year the New York Philharmonic premiered her *Fifth Symphony*. Critics around the world have praised her compositions; Virgil Thomson has called her "the most interesting and original woman composer now functioning." Escot is author of numerous published articles and has just completed two new books, *The Poetics of Simple Mathematics in Music* and *Oh How Wondrous: Hildegard von Bingen, Ten Essays*. Escot is the recipient of prestigious honors (Radcliffe Institute, Rockefeller Bellagio, Ford, Marshall Plan, Outstanding Educator of America, Woodrow Wilson National Foundation Visiting Fellow) and her works are recorded on the Delos, Neuma, Spectrum, Leo, and Music & Arts. For a 2001 premiere she was recently selected by OTIO (The Gathering/Unification of the Native American Tribes Foundation, Utah) to be awarded a most extraordinary commission for her *Sixth Symphony*.

B.S., M.S. course, *The Juilliard School*; certificate of completed graduate studies, Hochschule für Musik und darstellende Kunst (Hamburg, Germany). Current faculty of Wheaton College (Mass.).

**William Fedkenheuer***Borromeo String Quartet*

Canadian violinist William Fedkenheuer began his studies at age 4. At age 14 he was selected to represent Canada on a concert tour of Japan and has since performed throughout Canada, the United States, Norway, Scotland, and England. As a chamber musician, Fedkenheuer has collaborated with Leon Fleisher, Paul Katz, Martha Strongin Katz, and Kathleen Winkler. Recipient of numerous awards, Fedkenheuer has attended festivals including The Steans Institute of Music — Ravinia Festival, Tanglewood Music Festival, Music Academy of the West, and Bowdoin Summer Music Festival.

B.M., Rice University; additional studies at Conservatory of Music/Mount Royal College, Indiana University. Violin with Joan Barrett, Kathleen Winkler, Miriam Fried.

**Ronald Feldman\****Orchestral Repertoire*

Cellist Ronald Feldman joined the BSO in 1967 at the age of 19. Increasingly in demand as a conductor, he was assistant conductor of the Boston Pops from 1989 through 1993, and has been music director and conductor of the Worcester Symphony Orchestra, Extension Works new music ensemble, the New England Philharmonic, and the Berkshire Symphony Orchestra. With the latter two groups he has received the American Symphony Orchestra League's ASCAP Award for Adventure-some Programming of Contemporary Music. Feldman has appeared as a guest conductor throughout the U.S., and has recorded a Mozart CD with the George Enescu Chamber Orchestra in Bucharest. His many chamber music affiliations have included performances with the Boston Symphony Chamber Players, Collage New Music Ensemble, and the Boston Conservatory Chamber Players.

*B.M., Boston University School for the Arts. Studies with Claus Adam, Joseph Emonts, Lorne Munroe, Harvey Shapiro, Leslie Parnas. Also faculty of Berklee College of Music, Boston Conservatory, Tanglewood Music Center.*

**Eliot Fisk***Guitar, Chamber Music*

In addition to his extensive solo career, Eliot Fisk has collaborated frequently with such colleagues as flutist Paula Robison, violinist Ruggiero Ricci, the Juilliard String Quartet, jazz and flamenco guitarists Joe Pass and Paco Peña, castanet virtuoso Lucero Tena, and master Turkish musician Burhan Özal. He has premiered major works by Robert Beaser, Luciano Berio, Nicholas Maw, and George Rochberg, among others. He has further enriched the guitar repertoire with his numerous transcriptions of works by composers ranging from Bach and D. Scarlatti to Paganini (he is the first guitarist to record the 24 *Capricci*), Mendelssohn, Albeniz, and de Falla. Voted "Best Classical Guitarist" in the 26th Annual *Guitar Player Magazine* Readers' Poll, Fisk has performed at a private reception for President and Mrs. Clinton, and the King, Queen, and Crown Prince of Spain. Fisk is virtually the last direct pupil of Andrés Segovia and as such seeks to combine the great romantic tradition with the best of modernity. He maintains his own website as [www.eliotfisk.com](http://www.eliotfisk.com).

*B.A., summa cum laude, Yale College; M.M., Yale University. Studies with Ralph Kirkpatrick, Andrés Segovia. Recordings on EMI, MusicMasters. Transcriptions published by Ricordi, Guitar Solo Publications, Union Musical Ediciones, and Max Eschig. Faculty of Mozarteum, Salzburg. Former faculty of Yale University and Hochschule für Musik, Köln.*

**D'Anna Fortunato***Voice*

Widely known for her versatility, mezzo D'Anna Fortunato has won many awards, including the Naumburg Prize in Chamber Music, the C.D. Jackson Prize at Tanglewood, the Jacobo Peri award for Achievement in The Vocal Field, and was a two-time winner of the Metropolitan Regional Auditions. Professionally, she has created leading roles for the New York City Opera, Boston Lyric Opera, Glimmerglass Opera, Kentucky Opera, Connecticut Grand Opera, and Rochester Opera. As a concert and oratorio soloist, Fortunato has appeared internationally as a long-time member of the Bach Aria Group and with the Chamber Music Society of Lincoln Center, St. Luke's Chamber Ensemble, Musica Sacra, the Boston Camerata, Rome's Bach Festival Orchestra, Telemann's Chamber Orchestra in Japan, and Berlin Spectrum Concerts, among many others. Her festival engagements are numerous, as are her singing appearances with major orchestras. She has conducted masterclasses and clinics throughout the U.S., especially as an expert in American 20th-century music, Baroque performance practice, and women composers, and has been the first to record the songs of Amy Beach and Charles-Martin Loeffler. She has 40 recordings to her credit, including the Grammy-nominated *Imeneo* of Handel. Premiered works have included those of John Harbison, Roger Sessions, Stephen Albert, Elliott Carter, Daniel Pinkham, and John Heiss, among others.

*B.M., M.M., Artist Diploma, NEC. Diploma, The Mozarteum. Studies with Gladys Childs Miller, Ellen Repp, Sena Jurinac. Seminars with Phyllis Curtin at the Berkshire Music Center. Coachings with John Moriarty, Allen Rogers. Recordings on Harmonia Mundi, Nonesuch, Erato, London, Vox, Newport Classics, Northeastern, Gasparo.*

**Michael Gandolfi***Composition*

Michael Gandolfi has written works for the London Sinfonietta, Riverside Symphony Orchestra, Parnassus, Speculum Musicae, Sonor, Boston Musica Viva, San Francisco Contemporary Music Players, and the Orpheus, Los Angeles, and St. Paul chamber orchestras. His *Points of Departure*, written for Orpheus, was recently performed by the BSO. He received the first Paul Jacobs Memorial Commission from the Tanglewood Music Center in 1987, and has also received commissions and grants from the Fromm, Koussevitzky, and Guggenheim foundations and the NEA, among others. Gandolfi has received the American Academy and Institute of Arts and Letters' Charles E. Ives and Academy-Institute awards.

*B.M., M.M. with honors in composition, NEC. Studies with Oliver Knussen, William Thomas McKinley, and John Heiss. Recordings on CRI, Deutsche Grammophon. Also faculty of Harvard University.*

**Martin Gardiner***Music Education*

Dr. Gardiner was researcher and lead author of a well-known control study showing an impact of arts training on academic performance in reading and mathematics in elementary school children, published in the *International Journal of Science and Nature* in 1996. More recent work with colleagues is extending the theory and observations in elementary school students and also to preschool and older students, including

those in middle and high school. He has reported on this work at the annual meeting of the American Association for the Advancement of Science, and most recently in the Inaugural/Spring 2000 issue of NEC's *Journal for Learning Through Music*. During the last decade his research has focused on evidence and theory concerning cross-fertilization between music training and intellectual, social, and emotional learning and development.

*B.A. in physics, Columbia College; M.S. in electrical engineering, Stanford University; Ph.D. in Biophysics and Post-Doctoral training in Brain Research, University of California/Los Angeles. Musical studies at Columbia College, Stanford University, Kodaly Institute in Keskemedt, Hungary. Also research faculty of the Center for the Study of Human Development, Brown University; The Music School, Providence, RI. Former faculty of Harvard Medical School, Northeastern University, Boston University.*

### George Garzone

#### *Improvisation and Jazz Studies*

Saxophonist George Garzone is a member of The Fringe, a jazz trio that performs regularly in the Boston area and has toured Portugal. The group has released three albums. Garzone also tours with George Russell and has recorded with Eddie Gomez and Steve Kuhn.

*B.M., Berklee College of Music.*

### Edward Gazouleas

#### *Orchestral Repertoire*

Since 1990 violist Edward Gazouleas has been a member of the BSO, and was appointed third chair and assistant principal in the Boston Pops in September 2000. Previously, he was fourth chair and section viola in the Pittsburgh Symphony Orchestra. As a chamber musician, he has performed with the Boston Conservatory Chamber Players, Collage New Music, and as guest violist with the Muir and Audubon String Quartets.

*B.M., Curtis Institute of Music; additional studies at Yale University. Viola with Michael Tree, Karen Tuttle, Raphael Hillyer, and Steven Ansell. Former faculty of Temple University College of Music, Wellesley College. Also faculty of Boston Conservatory.*

### John Gibbons

#### *Chair, Historical Performance; Chamber Music, Harpsichord*

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as harpsichord and fortepiano soloist with major ensembles in the U.S. and Europe, among them the Chamber Music Society of Lincoln Center, New York Chamber Symphony, Orchestra of the 18th Century, Philharmonia Baroque, and the Da Camera Society of Houston. He received the Erwin Bodky Prize (1969), the NEC Chadwick Medal (1967), and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. Gibbons performs regularly at such festivals as those in Torino and Spoleto, Italy, Chamber Music Northwest, and the Aston Magna Festival in the Berkshires.

*B.M. with highest honors, NEC. Studies at Cincinnati Conservatory. Recordings on Centaur, Delos, Musical Heritage Society, Titanic, Cambridge, Harmonia Mundi, Nonesuch, Philips, RCA. Former faculty of Lowell State College, Brandeis University.*

**Roger C. Graybill***Music Theory and Theoretical Studies*

A member of the executive board of the Society for Music Theory, Roger Graybill's published articles appeared in such journals as *Theory and Practice*, *Journal of Music Theory Pedagogy*, *Theoria* 4, *In Theory Only*, and *Journal of Musicological Research*. He has presented papers at national conferences including the Annual Meeting of the Semiotic Society of America and the Annual Meeting of the Society for Music Theory. In addition to his work as a theorist, Graybill is active as an organist and in Dalcroze Eurhythmics.

*B.M., Oberlin Conservatory of Music.; M.M. and Ph.D., Yale University. Former faculty of University of Texas/Austin, Oberlin Conservatory of Music, Amherst College, Yale University.*

**Helen Greenwald***Chair, Music History and Musicology*

Helen Greenwald is a musicologist, cellist, and translator. Her work has appeared in such journals as *19th-Century Music*, *Acta Musicologica*, *Music & Letters*, *Journal of the American Musicological Society*, *Current Musicology*, the *Mozart-Jahrbuch*, the Music Library Association's *Notes*, *Studi musicali toscani*, and the *Newsletter of the Résource Internationale d'Iconographie Musicale*. Greenwald has presented papers in the international forum, including the 1991 International Mozart Congress (Salzburg), the Royal Music Association/British Society for Music Analysis, the biannual British 19th-Century Music Conference, the 1994 Convegno Internazionale di Studi su Giacomo Puccini (Lucca), the American Musicological Society, the Society for Music Theory, the New England Conference of Music Theorists, the Music Theory Society of New York State, and the Modern Language Association. Greenwald's principal areas of research include 18th- and 19th-century vocal music.

*B.S., M.A., Hofstra University; M.Phil, Ph.D., provost's scholar, City University of New York; Certificate with honors in German, University of Vienna. Cello studies with David Wells, George Ricci.*

**William Gustafson***Director, Opera Studies*

William Gustafson has a significant background as both a professional stage director and educator of young artists. Recent professional engagements include Humperdinck's *Hänsel und Gretel* and Rossini's *Il Barbiere di Siviglia* for Sarasota Opera, Henry Mollicone's *The Face on the Barroom Floor* for Central City Opera, Gilbert and Sullivan's *The Yeomen of the Guard* for the Denver Symphony, Britten's *The Rape of Lucretia* for Maine Opera, and Mozart's *The Marriage of Figaro* for NEC Opera Theater. Gustafson has worked as Assistant Stage Director for both Michigan Opera Theatre and Boston Lyric Opera. As an educator he has taught classes in opera workshop, scene analysis, and presented scene programs and major productions. He has worked with the Apprentice Artists of both the Central City Opera and Sarasota Opera, overseeing their preparation and covering of major roles.

*B.M., University of Connecticut; M.M. and D.M.A., University of Michigan. Studies with Joshua Major, Martin Katz, and Leslie Guinn. Former graduate faculty of University of Michigan.*

**Carole Haber***Voice*

Carole Haber won the N. Meyer Baker Award and the Eleanor Steber Music Foundation Award at the 1989 Washington International Voice Competition at the Kennedy Center. Known for her interpretations in the Mozarcean and bel canto styles, she is very active in both opera and oratorio. She made her operatic debut as the Queen of the Night in *The Magic Flute*. Her performances of this role throughout the East Coast have been highly acclaimed by *The New York Times*, *High Fidelity*, *Opera News*, and the *Boston Globe*. In 1996 she premiered Daniel Pinkham's *The White Raven* and Robert Kyr's *Passion of the Four Evangelists*; she has recorded the latter work on the New Albion label. In 1997, Haber made her Carnegie Hall debut with the Orchestra of St. Luke's in Brahms's *Requiem*. She has soloed with many choral societies throughout the U.S., and with the Handel & Haydn Society under Christopher Hogwood in Mozart's *Requiem*. Haber's students have performed with Aspen Opera Theater, Sarasota Opera, Lake George Opera, Boston Lyric Opera, Handel & Haydn Society, Carmel Bach Festival, and at Tanglewood.

*B.A., Crane School of Music, SUNY/Potsdam; M.M., NEC. Recordings on BGI, New Albion.*

**Anne Hallmark***Music History and Musicology*

Anne Hallmark, who has taught in the music history department at NEC since 1975, is a specialist in late medieval and early Renaissance music. She has also published on teaching music and is currently involved with women's studies. Hallmark has published in this country and abroad and has coedited the works of the composer Johannes Ciconia. She has served on the executive board of directors of the American Musicological Society, of which she is an active member. She tours with the Waverly Consort as a lecturer for their "Christmas Story" program.

*B.A., Barnard College; M.F.A., Princeton University; Ph.D. in progress, Princeton University. Piano with Robert Goldsand, Maria Clodes. Member of International Musicological Society, American Musicological Society, Medieval Academy of America. Former faculty of Vassar College, MIT.*

**Thomas Handel***Music History and Musicology*

In addition to teaching music history and theory, Thomas Handel is active as an organ recitalist and accompanist. He has performed solo organ recitals, conducted workshops, and given lectures for the American Guild of Organists and the Organ Historical Society. He has recorded solo organ works by Bach and d'Aquin with the Boston Cecilia and the Duruflé *Requiem* and Robert Convery's *The Unknown Region* with the Phillips Academy Concert Choir.

*B.M. cum laude in organ performance, Boston University; M.M., D.M.A. in organ performance, NEC. Organ studies with Max Miller, Yuko Hayashi, William Porter; conducting studies with Thomas Dunn, Donald Teeters, Gerald Weale. Recordings on Newport Classics, Phillips Academy. Also faculty of Phillips Exeter Academy.*

**Masashi Harada***Improvisation and Jazz Studies*

Multi-instrumentalist Masashi Harada (piano, percussion, voice, flute, and condanction — dancing while conducting group of improvisers) has been performing in various improvisational contexts for the last 15 years, in Boston, New York, and Japan. He has performed with Joe Maneri, Cecil Taylor, John Cage, and Paula Josa-Jones. Currently he teaches at NEC and Hiroshima International University.

*Undergraduate Diploma, Graduate Diploma, NEC. Studies with Joseph Maneri, Cecil Taylor, Avram David. Cecil McBee. Recordings on Cadence, CIMP, Cochlea, Emanem.*

**Evan Harlan***Contemporary Improvisation*

Pianist and accordionist Evan Harlan has recorded and performed internationally with several jazz and world music ensembles including the Klezmer Conservatory Band and the Claudio Ragazzi Quintet. His own ensemble, Excelsior, plays "declassified" arrangements of 20th-century composers' works. In addition to performances throughout New England, Excelsior has been featured on WGBH radio's internationally distributed "Art of the States," WGBH/BBC's "The World," and WBUR's "The Connection" and "Here & Now." Harlan has composed numerous scores for film, dance, and theater, and has played on the soundtracks of Sidney Lumet's *A Stranger Among Us*, John Sayles's *Lone Star*, and Sayles's *Men With Guns*. In musical theater, he has conducted *Shleimeil the First* at the American Repertory Theater, *Fiorello* at Brandeis University, and *Happy End* at Boston University.

*B.A., University of California; M.M., NEC.*

**Yuko Hayashi***Organ*

Yuko Hayashi has performed widely as an organist in the U.S., Canada, Europe, and Japan. Through extensive concert tours in Western Europe, she has researched an authentic approach to historical repertoire of many styles and periods on original instruments. She has been a guest artist for the Academy of Italian Organ Music in Pistoia, Italy, the North German Organ Academy in Bunde, Germany, and recently at the dedication of the new organ at St. Stephen's Cathedral in Vienna, and at the festival inaugurating the restoration of a Renaissance organ at Salamanca Cathedral, Spain. She has been featured recitalist at regional and national conventions of the American Guild of Organists and has appeared in the Early Music Festival of the West Coast, giving a recital of Italian 16th- and 17th-century organ works. She has also given world premieres of works by Gunther Schuller, Daniel Pinkham, and others. In Japan she has given dedicatory recitals on new instruments including those at Suntory Hall in Tokyo, Ferris Hall in Yokohama, International Christian University Chapel in Tokyo, and Salamanca Hall in Gifu. She has performed as a soloist with the NHK Symphony Orchestra, NHK Radio Philharmonic, NHK television, Nippon television, and Yomiuri Symphony Orchestra, among many other appearances in her native land. Hayashi joined NEC in 1960 and chaired the organ department from 1971–2001. She serves as Music Director of Boston's historic Old West Church as well as Executive and Artistic Director of Old West Organ Society, which promotes concerts and seminars encompassing a balanced spectrum of styles

by major American and foreign artists on their 1971 Charles Fisk organ. In 1995 she was chosen as winner of the Arion Award from the Cambridge Society of Early Music, in recognition of her distinguished and outstanding contributions to musical culture.

*Graduate, Tokyo Ueno Conservatory of Music; B.M., M.M. with honors, Artist Diploma, NEC. Organ with George Faxon, Donald Willing, Anton Heiller; harpsichord with Margaret Mason, Gustav Leonhardt. Recordings on CBS Sony, King Records, Classic Masters, West German Radio in Köln. Taught at Ferris University in Yokohama, where she initiated the organ and church music program. Former visiting professor at International Christian University and Tokyo Conservatory, both in Tokyo. Current instructor at the Italian Organ Academy in Gifu, and Titilar Organist at St. Luke's International Hospital Chapel in Tokyo, Japan.*

### Jon Hazilla

#### *Contemporary Improvisation*

Jon Hazilla is active locally in a variety of venues, including 6-Drum Sets, The Be-Bop Guitars, Max-Sweets-Solo, and Jon Hazilla Trio. He has played at international jazz festivals, including Warsaw, Paraguay, the Azores, Quebec, Montreal, Costa Rico, and St. Croix. His recordings as a leader are *Chioplacity*, with Ray Drummond and John Hicks (1987); *The Bitten Moon*, with Drummond and James Williams (1995); *C.J.Q.*, with Tom Varner and Billy Pierce (1997); *Saxabone* (1998); and *Tiny Capers* (2001). Publications include *Mastering the Art of Brushes*.

*B.M., NEC. Multiple Percussion Set with John Riley, Fred Buda, Alan Dawson, Joe Morello, and Max Roach. Performances with Garrison Fewell, Larry Coryell, Billy Pierce, the Fringe, Benny Golson, Victor Mendoza, and Max Roach. Endorsements for Sabian, and Regal Tip. Recordings on Timeless Muse, Owl, Soul Note, Arista, Golden Crest, Cadence, C.I.M.P, Accurate, Double Time. Also faculty of Berklee College of Music, Boston Conservatory.*

### John Heiss

#### *Director of the Contemporary Ensemble, Flute, Chamber Music, Composition, Music History and Musicology, Music Theory*

John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Massachusetts Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*. Heiss has directed twelve of NEC's annual festivals, plus visits by many composers including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, and Tippett.

*B.A. in mathematics, Lehigh University; M.F.A., music, Princeton University. Composition with Milton Babbitt, Edward T. Cone, Earl Kim, Otto Luening, Darius Milhaud; flute with Arthur Lora, James Hosmer, Albert Tipton. Recordings on TelArc, Nonesuch, CRI, Golden Crest, Arista, Turnabout, Video Artists International, Boston Records, AFKA. Former faculty of Columbia University, Barnard College, MIT, NEC Institute at Tanglewood.*

**Gregg Henegar\****Bassoon*

Gregg Henegar has been a contrabassoon/bassoonist with the BSO since 1992, after 15 years in the same position with the Houston Symphony. He has premiered solo works by Donald Erb and Nora Crane, and is the author of *Modern Exercises for the Contrabassoon*. Henegar has been a participant in the Saito Kinen Festival Orchestra, Cleveland Institute of Music, *Studies with Sanford Berry, George Goslee. Recordings on Leonarda, Albany*. Also faculty of Tanglewood Music Center.

**Fred Hersch***Improvisation and Jazz Studies*

Pianist and composer Fred Hersch has gained wide recognition as a major keyboard artist during the past two decades. With almost 20 albums as leader and two Grammy nominations, his recorded work shows extraordinary range: With his trio, quintet and several mixed ensembles he has showcased his own compositions as well as standards and great jazz tunes. He is well-known for his "songbook" series that feature his interpretations of the music of one composer: Thelonious Monk, Billy Strayhorn, Rodgers & Hammerstein, and several others. His newest Nonesuch project, *Songs Without Words*, is a three-CD set. He has collaborated with a wide range of jazz artists including Bill Frisell, Gary Burton, Charlie Haden, Joe Henderson, Art Farmer, Jane Ira Bloom, Toots Thielemans, and Kenny Wheeler; as well as with soprano Dawn Upshaw, concert pianist Jeffrey Kahane, violinist Nadja Salerno-Sonnenberg and choreographer Bill T. Jones. He appears frequently with orchestras in the U.S. and Europe and is well-known and highly-praised for his solo piano performances. He has twice been featured on Marian McPartland's *Piano Jazz, Fresh Air*, and numerous other NPR programs, and is the recipient of grants from both the National Endowment for The Arts and the Doris Duke Millenium Project. He has produced two jazz CDs to benefit "Classical Action: Performing Arts Against AIDS" that have raised over \$200,000 for AIDS services and education to date.

*B.M. with honors, NEC. Recordings on Nonesuch, Enja, Chesky, Angel/EMI.*

**Ann Hobson Pilot\****Harp*

Ann Hobson Pilot is the principal harpist of the BSO and the Boston Pops. Prior to joining the BSO in 1969, she was the second harpist with the Pittsburgh Symphony and the principal harpist of the National Symphony. In addition to solo appearances with the BSO and Boston Pops, she has been a soloist with many American orchestras. She has played in the Marlboro Festival, with the Boston Symphony Chamber Players and the contemporary music ensemble Collage, and is founder of the New England Harp Trio. Honors include Sigma Alpha Iota's Distinguished Woman of the Year Award in 1991, the Philadelphia College of Performing Arts School of Music Alumni Achievement Award in 1992, and the Distinguished Alumni Award from the Cleveland Institute of Music in 1993. Ann Hobson Pilot and her husband, Prentice, were instrumental in the formation of the Boston Music Education Collaborative, and have also begun a concert series on the islands of St. Maarten and St. Croix.

*B.M., Cleveland Institute of Music; hon. D.Mus., Bridgewater State College. Studies at Philadelphia Musical Academy. Harp with Marilyn Costello, Alice Chalifoux. Recordings on Boston Records, Koch International, Deutsche Grammophon. Former faculty of Philadelphia Musical Academy, Temple University Music Festival of Ambler. Also faculty of Tanglewood Music Center.*

### **Helen Hodam**

#### *Voice*

Helen Hodam's students are singing with many opera companies in the U.S. and Europe, including the Metropolitan Opera, New York City Opera, Chicago Lyric Opera, Houston Grand Opera, San Francisco Opera, Opéra Bastille (Paris), La Scala (Milan), and the opera companies of Cologne, Stuttgart, Wiesbaden, Bielefeld, Bremen, and Zürich. They have sung at opera houses in Vienna, London, Genoa, Nice, Amsterdam, and Brussels. Her students have won such awards as those from the Marian Anderson Foundation, Richard Tucker Foundation, Zachary Society, as well as the McAllister Awards and the Washington International Competition for Singers. Hodam was elected to the American Academy of Teachers of Singing in 1988.

*B.M., Illinois Wesleyan University; M.M., The Hartt School. Studies at Manhattan School of Music, Royal Academy of Music (London), Goethe Institute (Munich), the Juilliard School, Alliance Française (New York and Paris), University of Vienna, Mozarteum (Salzburg).*

*Former faculty of Oberlin College (1963–84). Also faculty of International Institute of Vocal Arts (Chiari, Italy) and American Institute of Musical Studies (Graz, Austria).*

### **Randall Hodgkinson**

#### *Piano, Chamber Music*

Randall Hodgkinson is a member of the Boston Chamber Music Society. He has given solo performances with orchestras of Atlanta, Philadelphia, Boston, Cleveland, and New York. He has recorded solo music of Donald Martino and Roger Sessions and concerti of Gardner Read and Morton Gould. He performs two-piano, four-hand literature with his wife, Leslie Amper.

*B.M. with honors, M.M. with distinction, Artist Diploma, NEC. Studies with Veronica Jochum, Russell Sherman, Leonard Shure. Recordings on New World, Albany.*

### **Richard Hoenich**

#### *Director of Orchestral Activities*

Richard Hoenich was principal bassoonist with the Montreal Symphony Orchestra for twelve seasons before devoting himself full time to conducting in 1991. He was assistant conductor of the Montreal Symphony Orchestra (1985–89), and in 1989 was appointed associate conductor under Charles Dutoit. He was awarded conducting fellowships at the Tanglewood Music Center and the Los Angeles Philharmonic Institute, where he worked with Michael Tilson Thomas, Kurt Masur, Leonard Bernstein, and Seiji Ozawa. He conducts regularly in Canada and has appeared in the U.S. as well as in Argentina and France. He received first prize from the Festivals de Musique du Québec and Montreal Symphony competitions.

*Diploma, Curtis Institute; Studies at McGill University, Indiana University. Former music director of the McGill Symphony. Recordings on Decca/London.*

**Will Hudgins\****Percussion*

Will Hudgins has been a member of the BSO since 1990; he won his previous position in the Florida Symphony Orchestra directly after his graduate studies. He performed as soloist in the BSO's world premiere performances of Maurice Wright's *Concertpiece for Marimba and Orchestra*. Other solo performances include the Boston Pops, Riverside Symphony, Springfield (Mo.) Symphony, and the Florida Symphony. He has taught as a clinician across the U.S. and Europe. Also an avid jazz vibraphonist, Hudgins is a member of the jazz band Pursuance.

*B.M. under Walter E. Maddy scholarship, Peabody Conservatory; M.M., Temple University. Recordings on Thinking Man, GM.*

**Lee Hyla***Chair, Composition*

Lee Hyla was born in Niagara Falls, N.Y., and grew up in Greencastle, Ind. He has written for numerous performers, including Orpheus Chamber Orchestra, Kronos Quartet (with Allen Ginsberg), Speculum Musicae, Lydian String Quartet, Tim Smith, Tim Berne, Rhonda Rider, Stephen Drury, Mia Chung, Judith Gordon, Mary Nessinger, and Boston Musica Viva. He has received commissions from the Koussevitzky, Fromm, Barlow, and Naumburg foundations, the Mary Flagler Carey Charitable Trust, Concert Artist's Guild, two commissions from Chamber Music America, and two Meet the Composer/Reader's Digest Consortium Commissions. He has also been the recipient of the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim fellowship, two National Endowment for the Arts fellowships, the Goddard Lieberson Award from the American Academy of Arts and Letters, the St. Botolph Club Award, and the Rome Prize. Recent projects include a piece for baritone voice, piano, and field recording and a setting of John Ashbery's *At North Farm* for mezzo-soprano and bass clarinet for a celebration of the Ashbery's life and work at the Guggenheim Museum's Works and Process Series. Forthcoming projects include a piano trio and a violin concerto for Boston Modern Orchestra Project.

*B.M. with honors, NEC; M.A. SUNY/Stony Brook. Studies with Malcolm Peyton and David Lewin. Recordings on Nonesuch, New World, Tzadik, CRI, Opus One, Avant. Compositions published exclusively by Carl Fischer.*

**Kayo Iwama***Collaborative Piano, Vocal Coaching*

Pianist Kayo Iwama has concertized extensively throughout North America, Europe, and Japan. She has performed in venues including the Walter Reade Theater at Lincoln Center and Weill Recital Hall in New York, NEC's Jordan Hall, Seiji Ozawa Hall at Tanglewood, the Kennedy Center in Washington, Tokyo's Yamaha Hall, and the Théâtre du Châtelier in Paris. In demand as a teacher and coach, she also teaches at the Tanglewood Music Center, where she has assisted maestros Seiji Ozawa and Robert Spano in major operatic and concert productions. She has given masterclasses and performance/demonstrations at major universities in the U.S.; has been heard numerous times on WGBH radio; is the pianist and music director of the Cantata Singers Recital Series; and has performed with such groups as the Handel and Haydn

Society and Emmanuel Music. She has also been on the music staffs of the Steans Institute at the Ravinia Festival and the BSO. Iwama's debut recording, with baritone Christòpheren Nomura, is Schubert's *Die schöne Müllerin*.

*B.M., Oberlin College; M.M., Graduate Council Fellow, SUNY/Stony Brook. Tanglewood Music Center Fellow, studies at the Banff Centre for the Arts, Music Academy of the West, and the International Summer Academy in Salzburg, Austria. Studies with Gilbert Kalish; coaching with Margo Garrett, Martin Katz, Martin Isepp, Graham Johnson. Recordings on Well-Tempered. Former faculty of the Hartt School. Faculty of Tanglewood Music Center.*

### **Veronica Jochum**

#### *Piano*

Veronica Jochum has performed in more than 50 countries on four continents, appearing as soloist with orchestras including the BSO; the Minnesota Orchestra; the Chamber Orchestra of the 92nd Street Y; the Munich and Berlin philharmonic orchestras; the London, Vienna, and Jerusalem symphonies; Maggio Musicale, the Concertgebouw Orchestra of Amsterdam, L'Orchestre de la Suisse Romande, Orchestre de Paris, and many others. She has collaborated with renowned conductors including Jiri Belohlavek, Lukas Foss, Bernard Haitink, Joseph Keilberth, Raymond Leppard, Hans Schmidt-Isserstedt, Gunther Schuller, and her father, Eugen Jochum. Veronica Jochum's festival appearances in the United States include the Marlboro, Tanglewood, Spoleto, Sand-point, and Spokane Bach festivals, and throughout Europe include the Montreux, Mecklenburg, and Wallonie festivals. Her performances and recordings are broadcast regularly on National Public Radio and throughout Europe.

*M.M. (equivalent) with highest honors, Concert Artist Diploma, Hochschule für Musik, Munich. Piano with Edwin Fischer, Josef Benvenuti (Conservatoire de Paris), Rudolf Serkin. Recordings on GM, CRI, Tabra, Tudor, Golden Crest, Laurel. Former artist-in-residence and board of advisors, Eastern Music Festival; former faculty of Tanglewood Music Center, Settlement School of Philadelphia, Radcliffe Institute, Eastern Music Festival. Awarded the Cross of the Order of Merit by the president of Germany in 1994. Fellow, Bunting Institute of Harvard University, 1996–97.*

### **Sandra Joshel**

#### *Liberal Arts*

Sandra Joshel combines an academic background in ancient history and research work in interdisciplinary fields, including women's studies and film studies. She is the author of *Work, Identity, and Legal Status at Rome* and articles on slavery and gender in ancient Rome. She has been the recipient of a Fulbright-Hays Fellowship to Italy and a National Endowment for the Humanities Fellowship for Independent Study.

*B.A., Skidmore College; M.A., Ph.D., Rutgers University.*

### **Panagiota A. Kambouris**

#### *Liberal Arts*

Panagiota A. Kambouris taught English as a Foreign Language at the Stratigakis School of Languages in Thessaloniki, Greece. Previously, she taught Greek to Greek-American students at the Greek Orthodox Church in Watertown, Mass., and was an assistant to an ESL teacher at Quincy Junior College.

*B.A., Aristotle University of Thessaloniki; M.A., University of Massachusetts/Boston.*

**Kim Kashkashian***Viola*

Born in Detroit, Michigan, of Armenian descent, violist Kim Kashkashian enjoys an international career as a chamber musician and viola soloist. She is a regular guest artist to the festivals in Marlboro, Lockenhaus, and Salzburg; and ongoing collaborator with pianist Robert Levin, percussionist Robyn Schulkowsky, and harpsichordist Robert Hill. As a recording artist, Kashkashian's extensive discography includes concerti of Britten, Penderecki, Kancheli, and Schnittke; sonatas of Hindemith and Shostakovich; chamber music of Bach and Schumann; the Brahms *Sonatas* with Robert Levin, which won the 1999 Edison Prize; and concertos of Bartók, Eötvös, and Kurtág, which was released in June 2000 and won the Cannes prize for chamber music. In her continuous work with composers such as Gubaidulina, Bouchard, Jolas, Penderecki, Kancheli, Kurtág, Mansurian, and Eötvös; she has extensively enlarged the relatively small repertoire for viola with a number of well-known works.

*B.M., Peabody Conservatory of Music. Viola with Walter Trampler and Karen Tuttle. Recordings on DGG, Sony, and ECM. Prizes in ARD Munich and Lionel Tertis Competitions. Former faculty of University of Indiana and conservatories in Freiburg and Berlin, Germany.*

**Martha Strongin Katz***Viola, Chamber Music*

Violist Martha Strongin Katz was a founding member of the internationally acclaimed Cleveland Quartet, playing in it from its inception in 1969 until 1980. During those years she performed over 1,000 concerts, including appearances at the White House, the Grammy Awards, on NBC's "Today" show, and in the major concert halls of Europe, North and South America, Israel, Japan, Australia, and New Zealand. Strongin Katz's solo appearances include a Carnegie Hall performance of Berlioz's *Harold in Italy* with conductor Michael Tilson Thomas, the Bartók *Concerto* with L'Orchestre de la Suisse Romande, recital and concerto performances at the 1989 International Viola Congress, and countless recital and concerto appearances in cities such as Boston, Buffalo, Kansas City, Los Angeles, Minneapolis, New York, Rochester, San Francisco, and St. Louis. She has served on numerous international juries, including the Banff International String Quartet Competition and the Naumberg Viola Competition. Strongin Katz plays a viola made by Lorenzo Storioni of Cremona in 1800.

*Studies at the Curtis Institute, Juilliard School of Music, Manhattan School of Music, University of Southern California. Recordings on RCA Red Seal, Philips. Viola with Lillian Fuchs, William Primrose. Violin with Raphael Bronstein, Ivan Galamian. Winner of the 1969 Geneva International Viola Competition and the Max Reger Award. Former faculty of Rice University, Eastman School of Music, Interlochen Arts Academy.*

**Paul Katz***Violoncello, String Quartet Professional Training Program*

Paul Katz is known to concertgoers around the world as cellist of the Cleveland Quartet, which for 26 years made more than 2500 appearances on four continents, in all of the music capitals, great concert halls, and music festivals of the world.

As a member of this celebrated ensemble from 1969–1995, he performed at the White House and on many television shows including “CBS Sunday Morning,” NBC’s “Today Show,” “The Grammy Awards,” and was seen in “In the Mainstream: The Cleveland Quartet,” a one-hour documentary televised in the U.S. and Canada. The Cleveland Quartet has nearly 70 recordings to its credit, and these recordings have earned many distinctions, including the all-time best-selling chamber music release of Japan, 11 Grammy nominations, Grammy Awards for “Best Chamber Music Recording” and “Best Recorded Contemporary Composition” in 1996, and “Best of the Year” awards from *Time Magazine* and *Stereo Review*. As soloist, Katz has appeared in New York, Cleveland, Toronto, Detroit, Los Angeles, and other cities throughout North America. He has mentored many fine young string quartets including the Anderson, Cavani, Chester, Lafayette, Meliora, and Ying Quartets; and his cello students occupy positions in many of the world’s major orchestras and string quartets. In addition to his performing and teaching activities, Katz is an active advocate for chamber music. He served as President of Chamber Music America for six years and in 2001 received the National Service Award, CMA’s highest honor, “for a lifetime of distinguished service in chamber music.” Katz plays an Andrea Guarneri cello dated 1669.

*B.M., University of Southern California; M.M., Manhattan School of Music; Hon.D.M.A. Albright College. Studies with Gregor Piatigorsky, Janos Starker, Bernard Greenhouse, Leonard Rose, and Gabor Rejto. Recordings on ProArte, RCA Victor, Telarc, Sony, and Philips. Former faculty of Rice University, Eastman School of Music.*

### **Daniel Katzen\***

#### *Horn*

Daniel Katzen is the second horn of the BSO. He is a recitalist, chamber musician, and soloist with orchestras in Boston and elsewhere. He was previously fourth horn with the San Diego Symphony, and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony. He has been a New England Conservatory faculty member since 1981.

*B.M. with distinction, Indiana University; studies with Philip Farkas, Milan Yancich, Michael Hölzel, Postgraduate work at Northwestern University with Dale Clevenger.*

### **Patrick Keppel**

#### *Liberal Arts*

Patrick Keppel’s plays have been presented at The Boston Playwrights’ Theatre, The Huntington Theatre’s Studio 210, and the Boston University School for the Arts. His most recent work, as one-act play on the life of Mr. Jack Gardner, was performed at the Isabella Stewart Gardner Museum. He has also published several stories and is a featured writer on the web journal *Web del Sol*. Keppel received the Sproat Award for Excellence in Teaching at Boston University.

*B.A. summa cum laude, Phi Beta Kappa, University of Notre Dame; M.A., Boston University.*

**Yeesun Kim***Violoncello, Borromeo String Quartet*

Yeesun Kim is a member of the Borromeo String Quartet. A native of Seoul, Korea, she has won several top Korean awards, including the Ewha and Jungang national competitions, and in 1981 the Seoul Young Artists Award for achievement in music and academics. Kim has appeared with the KBS Symphony and the Jeunesse Ensemble and has been featured on "FM Concert Hall." Kim has appeared at the Marlboro Festival, Aspen Summer School, and Banff Festival, and given solo and chamber music recitals in Carnegie Hall and Jordan Hall at NEC. With the Borromeo Quartet she has played numerous concerts nationally and internationally, performing in Alice Tully Hall, Kennedy Center, Suntory Hall in Japan, and Wigmore Hall in London. She frequently appears as a member of the Wu Han-Pamela Frank-Yeesun Kim Piano Trio.

*B.A., Curtis Institute; M.M., Artist Diploma with Borromeo String Quartet, NEC.*

*Violoncello with David Soyer, Laurence Lesser. Also faculty of the NEC at Walnut Hill School for the Performing Arts.*

**Nicholas Kitchen***Violin, Borromeo String Quartet*

Violinist Nicholas Kitchen, a native of Durham, N.C., has been active as a soloist and chamber musician since making his first professional appearances at age 12. Since then, his performances have taken him to more than 20 countries, where he has been presented in such halls as the Concertgebouw in Amsterdam, the Opera Bastille in Paris, Suntory Hall in Tokyo, Wigmore Hall in London, and Carnegie Hall and Jordan Hall in the U.S. His solo appearances have included collaborations with such conductors as Michael Tilson-Thomas, Otto-Werner Mueller, and Enrique Batiz. Since 1989 Kitchen has performed extensively as first violinist of the Borromeo String Quartet. He has participated in the Caramoor, Spoleto, Vancouver, and Orlando festivals, among others. Among Kitchen's many awards, he has received the Albert Schweitzer Medallion for Artistry and was named a Presidential Scholar in the Arts. His interest in contemporary music has resulted in his premiering Stephen Jaffe's *Violin Concerto* with the Greensboro Symphony and working as an artist member of "Music from the Copland House." Kitchen is Artistic Director of the Cape & Islands Chamber Music Festival, and has the honor of playing on the A.J. Fletcher Stradivarius, a violin purchased for long-term loan to him by the A.J. Fletcher Foundation of Raleigh, NC.

*B.A., Curtis Institute; Artist Diploma with Borromeo String Quartet, NEC. Violin with James Buswell, Giorgio Ciompo, David Cerone, Szymon Goldberg.*

**James A. Klein***Liberal Arts*

James A. Klein graduated from Kenyon College *summa cum laude* with highest honors in English literature and the philosophy of history. As recipient of the American Association of Colleges Oxford Fellowship, he then took a second baccalaureate in modern history from Oxford University, then a master's in modern history (also from Oxford). He then returned to the United States to complete his education at Harvard

University, where he took a second master's and a doctorate in English history. His dissertation, "Politics and Publicity: A Study of Victorian Conservatism," won Harvard University's DeWitt Prize in History, given for outstanding contribution to the field of Constitutional Politics. Since coming to NEC, Klein has written and lectured extensively on late Victorian politics, on political corruption, and on modern electoral reform. He has also coauthored *Measure for Measure: A History of New England Conservatory* with Bruce McPherson, chair of the Conservatory's liberal arts department. Klein has received numerous National Endowment for the Humanities Fellowships, as well as several awards for teaching excellence, including *Who's Who of American College Faculty* and Harvard University's Fellowship for Outstanding Teaching from the Derek Bok Institute. After holding positions as assistant dean of freshmen at Harvard College and associate dean of the Extension School at Harvard University, Klein has twice served as dean of students at NEC. At NEC's 2000 commencement ceremony, he received the Krasner Award for Teaching Excellence.

*B.A., M.A., Oxford; A.M., Ph.D., Harvard University.*

### **Renée Krimsier**

#### *Chamber Music*

As a soloist and chamber musician flutist Renée Krimsier has made a name for herself in the areas of contemporary and classical repertoire. She is former director of and performer in the "Intermezzi" concert series at Charleston's prestigious Spoleto Festival U.S.A. as well as the "Incontri Musicali" series at the Spoleto Festival in Italy. As a chamber musician she has toured with the Aurora Trio, is a member of Boston Musica Viva, and participates in the festivals in Marlboro, Tanglewood, and La Musica in Sarasota. Dedicated to the exploration of contemporary music, Krimsier has commissioned a number of new works. She is former principal flute of the Filarmonica de Caracas in Venezuela and the Charleston Symphony in South Carolina.

*B.M. with honors and distinction and M.M. with distinction, NEC; D.M.A., The Juilliard School. Studies with James Pappoutsakis, Paula Robison, Julius Baker.*

### **Christopher Krueger**

#### *Historical Performance, Baroque Flute*

Christopher Krueger, well known as a performer on both modern and historical instruments, has been a soloist and ensemble member with virtually every major early music organization in the U.S. He is the principal flutist with the Boston Early Music Festival Orchestra, Mostly Mozart On Original Instruments, the Handel & Haydn Society, the Smithsonian Chamber Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. He is also a member of the Bach Ensemble and the Smithsonian Chamber Players and a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Krueger has performed with the Drottningholm Theater Orchestra, Aston Magna, the BSO, Tafelmusik, Cantata Singers, and the Orpheus Chamber Orchestra.

*B.M., NEC. Recordings on Deutsche Grammophon, RCA, Nonesuch, Pro Arte, CRI, L'Oiseau-Lyre. Also faculty of Wellesley College, Boston University, Longy School of Music, and the Oberlin Baroque Performance Institute.*

**Robert Labaree***Music History and Musicology*

Robert Labaree is an ethnomusicologist specializing in Turkish music and medieval European music. He is a member of the EurAsia Ensemble, which performs Turkish classical music across the U.S. He is also director of NEC's Summer Intercultural Institute.

*M.A., Ph.D., Wesleyan University.*

**David Leisner***Guitar, Chamber Music*

David Leisner has appeared in solo and chamber music recitals and as a soloist with orchestras in the U.S., Canada, and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, and second prize in the 1975 Toronto International Guitar Competition. Currently a featured solo artist on Azica Records, he is also a regular chamber music performer at the Santa Fe, Vail Valley, Angel Fire, Bowdoin, and Bargemusic Festivals. Leisner has given masterclasses at many major guitar festivals and institutions. He is a frequent juror for Pro Musicis, Concert Artists Guild, and the Naumburg Competition and his students have won first prizes in the GFA and ASTA competitions. As a composer, he has a steady stream of commissions and performances of his works, and has received numerous grants for composition from the Copland Fund, American Music Center, New England Foundation for the Arts, Meet the Composer, and the Alice M. Ditson Fund.

*B.A., Wesleyan University. Guitar with John Duarte, Angelo Gilardino, David Starobin; interpretation with Karen Tuttle, John Kirkpatrick; composition with Richard Winslow, Virgil Thomson, Charles Turner, and David Del Tredici. Former Affiliate Artist. Compositions published by G. Schirmer/AMP, Theodore Presser Co., Columbia Music, Frederick Harris. Recordings on Azica, Telarc, Etcetera, Koch, Titanic, CRI, Centaur, Newport Classics, Dorian. Former faculty of Amherst College, Boston University. Also faculty of Manhattan School of Music.*

**Ruth Lepson***Liberal Arts*

Ruth Lepson's poetry has appeared in *Agni*, *Ploughshares*, and many other periodicals. Her book of poems, *Dreaming in Color*, was published by Alice James Books; in 2002 the University of Illinois Press will publish her anthology of poems from the feminist magazine *Sojourner*. She has read her poetry on NPR's "All Things Considered" and elsewhere, and has organized poetry readings for Oxfam America, taught in the poets-in-the-schools program in Massachusetts, and worked at *Partisan Review*.

*B.A., University of Pennsylvania; M.A., Boston University; additional studies at SUNY/ Stonybrook, Indiana University of Pennsylvania, Harvard University, Case Western Reserve University. Former faculty of Bentley College, Art Institute of Boston, Northeastern University, Boston College, Kennedy School of Government. Also faculty of School of the Museum of Fine Arts.*

**Laurence Lesser****President Emeritus; Violoncello**

Laurence Lesser was a top prize winner in the 1966 Tchaikovsky Competition in Moscow and a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the premiere of Menotti's *Fantasia* (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa; in 1991, he performed the New England premiere with the NEC Symphony conducted by Mstislav Rostropovich. He has been a soloist with the BSO, the London Philharmonic, the Los Angeles Philharmonic, and other major orchestras. He has appeared at the Casals, Spoleto, Marlboro, Charleston, and Santa Fe festivals as well as London's South Bank Summer Music Festival. He is a frequent participant at the Banff Centre for the Arts and has been associated with Tokyo's Toho Gakuen School of Music.

*A.B., cum laude, Phi Beta Kappa, Harvard College. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with Gaspar Cassadó in Köln, Germany. Recordings on Columbia, RCA, Melodiya, Desto. Former faculty of Peabody Institute, University of Southern California.*

**Rodney Lister****Composition**

Composer Rodney Lister has received commissions, grants, fellowships, and awards from the Berkshire Music Center (Tanglewood), the Fromm Foundation, the Koussevitzky Music Foundation, the Fires of London, the Poets' Theatre, the Virgil Thomson Foundation, the MacDowell Colony, the Virginia Center for the Creative Arts, and ASCAP. His works have been performed at Tanglewood, the Library of Congress, the Edinburgh Festival Fringe, and in London, among other places, by performers including Joel Smirnoff, Phyllis Curtin, Michael Finnissy, and the Boston Cecilia. As a pianist, he has been involved in world, U.S., or Boston premieres of works by Virgil Thompson, Peter Maxwell Davies, Milton Babbitt, Michael Finnissy, Lee Hyla, and Paul Bowles. Cofounder and codirector of Music Here & Now, a concert series of new music by Boston composers at Boston's Museum of Fine Arts, Lister was also a founding member of the Music Production Company and music coordinator of Dinosaur Annex Music Ensemble.

*B.M. with honors, NEC; M.F.A., Brandeis University. Bernstein Fellow at Tanglewood Music Center. Composition studies with Malcolm Peyton, Donald Martino, Peter Maxwell Davies, Harold Shapero, Arthur Berger, Virgil Thomson; piano with Robert Helps, David Hagan, Patricia Zander. Also faculty of NEC Preparatory School and School of Continuing Education and music tutor at Harvard University's Pforzheimer (formerly North) House.*

**John Lockwood****Improvisation and Jazz Studies**

Acoustic and electric bassist John Lockwood has toured the U.S. and Europe with Joe Henderson, Freddie Hubbard, Gary Burton, the Mel Lewis Big Band, and The Fringe. He has also performed with the Buffalo Philharmonic, the Boston Pops, MIT Symphony, Pat Metheny, Dizzy Gillespie, Woody Shaw, Toots Thielemans, Stan Getz, and Art Farmer.

*B.M., composition, Berklee College of Music. Studies with Bill Curtis, Henry Portnoi, and Arthur Webb.*

**Malcolm Lowe\****Violin*

Malcolm Lowe is concertmaster of the BSO and performs with the Boston Symphony Chamber Players. He was formerly concertmaster of the Orchestre Symphonique de Quebec, the Worcester Symphony, the Regina Symphony, and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony, the National Arts Center Orchestra in Ottawa, and the Toronto Symphony. He was a top prize winner in the 1979 Montreal International Violin Competition.

*Studies at Regina Conservatory of Music (Saskatchewan); Meadowmount School of Music (N.Y.), Curtis Institute. Violin with Howard Leyton-Brown, Ivan Galamian, Sally Thomas, Jaime Laredo; chamber music with Josef Gingold, Jascha Brodsky, Felix Galimir, Mischa Schneider.*

**Richard Mackey\****Horn*

A member of the BSO, Richard Mackey has been a member of the Cleveland Orchestra, the Detroit Symphony, and the Japan Philharmonic of Tokyo, and played in the Los Angeles studios for eight years. He has taken part in the Marlboro Festival for ten summers.

*Studies at NEC. Horn with Willem Valkenier; solfège with Gaston Dufresne.*

**Joseph Gabriel Esther Maneri***Music Theory, Composition, Improvisation and Jazz Studies*

A composer and performer of microtonal music, Joseph Maneri is co-author of *Preliminary Studies in the Virtual Pitch Continuum*. Coinventor of a microtonal keyboard that has 588 notes with 72 notes per octave, he is founder and president of the Boston Microtonal Society. He presents lectures and workshops and has formed groups that perform written and improvised music through the virtual pitch continuum. His piano concerto *Metanoia* was performed by Rebecca la Brecque and the American Composers Orchestra at Alice Tully Hall in Lincoln Center. A solo artist on various instruments, his repertoire includes jazz and ethnic music as well as his own microtonal compositions. Maneri cofounded NEC's Enchanted Circle contemporary music concert series in 1997, and codirected it through 1997. *Get Ready to Receive Yourself*, a CD of Maneri's improvisation quartet, has received the highest acclaim, both in Europe and the U.S.

*Theory, composition, and piano with Josef Schmid. Published by Margun. Recordings with the Maneri Quartet on Leo Lab, ECM. Other recordings on HatArt, Tzadik.*

**Thomas Martin\****Clarinet*

Thomas Martin is assistant principal and E-flat clarinetist with the BSO and principal clarinetist with the Boston Pops. He is former principal clarinetist with the Alabama Symphony Orchestra. An active chamber musician, Martin has appeared at Symphony Hall, Tanglewood Music Festival, and Samford University. He has given masterclasses at the Tanglewood Institute and at universities.

*B.M.A., Eastman School of Music. Studies with Stanley Hasty, Peter Hadcock, William Osseck.*

**Jacob Maxin***Piano*

Jacob Maxin made his Town Hall debut in New York in 1961 and performed with the Young Artist's Series of 1963. He has since performed frequently in New York and made many concert tours. Maxin appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy and is a former member of the Aeolian Chamber Players.

*B.S., M.S., The Juilliard School. Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti, Roger Sessions. Former faculty of the Juilliard School. Summer faculty of Brandeis University, University of Colorado, Pomona College, Bowdoin College.*

**Cecil McBee***Improvisation and Jazz Studies*

Cecil McBee got his start with the Paul Winter Sextet and earned international acclaim in the mid-'60s touring with Charles Lloyd and Pharoah Sanders. He went on to perform around the world with such artists as Elvin Jones, McCoy Tyner, Miles Davis, Bobby Hutcherson, Keith Jarrett, Wayne Shorter, Freddie Hubbard, Sonny Rollins, and Joe Henderson. The recipient of two NEA composition grants, McBee has written works that are performed worldwide and have been recorded by Elvin Jones, McCoy Tyner, Pharoah Sanders, Charles Tolliver, and many others. He won a Grammy in 1989 for his performance on *Blues for John Coltrane* and was inducted into the Oklahoma Jazz Hall of Fame in 1991. McBee is now working on a book about technique for string bass improvisation.

*B.S., clarinet/music education, Central State University (Ohio). Recordings and compositions on Blue Note, Atlantic, Impulse, United Artists, Strata East, Flying Dutchman, Enja, Galaxy, Gramavision, RPR, Choice, RCA, Columbia. Also faculty of The New School (New York).*

**Mark McEwen***Oboe*

A native of Saskatoon, Canada, Mark McEwen joined the BSO oboe section in 1996. He previously was principal oboe of the Florida Orchestra, Music Festival of Taipei, and Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and the Colorado Philharmonic.

*B.M., Curtis Institute.*

**John McNeil***Improvisation and Jazz Studies*

The author of the two-volume *The Art of Jazz Trumpet*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded seven albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has led workshops throughout the U.S., Europe, Australia, and New Zealand.

**Bruce McPherson***Chair, Liberal Arts*

Bruce McPherson has published books and articles on a wide range of subjects including intellectual history, educational philosophy, social policy, psychoanalysis and film, and Australian history. He has been a consultant in such diverse places as Cairo University, Egypt, and the Australian Institute of Sport. He was an instructor in Outward Bound schools in several countries and was a member of a Himalayan mountaineering expedition. He has been a Mellon Fellow at the Aspen Institute for Humanistic Studies and was awarded major grants from the NEH and the Lilly Foundation. His research focuses on the social and education issues of aging. McPherson has been a visiting professor at Harvard Graduate School of Education since 1977.

*B.A., M.A., Australian National University; Diploma of Education, Sydney University; Ed.D., Harvard University.*

**Judith Mendenhall***Flute*

Judith Mendenhall is the principal flutist of the New York Chamber Symphony and the American Ballet Theater Orchestra, and is a member of New York Philomusica and the Berkshire Bach Ensemble. She made her New York recital debut at the Metropolitan Museum of Art in its "Introduction Series." As soloist, clinician, and chamber musician she has appeared throughout the U.S., Europe, Japan, and Korea. She has participated in thirteen nationwide "Musicians from Marlboro" tours; has been guest artist with the Cleveland, Emerson, Concord, and Mendelssohn String Quartets; and was a founding member of the Music Today Ensemble and the first prize Walter Naumburg Award-winning Aulos Wind Quintet. Her festival appearances include the Marlboro Music Festival, Mostly Mozart, Spoleto USA and Italy Festivals, and the Colorado and Grand Teton Music Festivals.

*B.M., NEC; Diploma, Curtis Institute. Flute with James Pappoutsakis, Paula Robison, Michel Debost. Chamber music with Marcel Moyse. Recordings on Columbia Records, Delos, Vox, CRI, Marlboro Recording Society. Also faculty of Mannes College of Music. Former faculty of Yale School of Music, SUNY/Stonybrook, North Texas State University.*

**Jonathan Menkis\****Horn*

Jonathan Menkis has been assistant principal horn with the BSO since 1984. He has also performed with the New Orleans Philharmonic, as associate principal horn with the Sacramento Symphony, and as principal horn with the Colorado Philharmonic. He has toured with the American Wind Symphony and participated in the Colorado Music Festival.

*B.M., Ithaca College. Former faculty of Boston Conservatory.*

**Katarina Miljkovic***Music Theory*

Katarina Miljkovic's compositions have been performed in Yugoslavia, Hungary, Greece, Italy, and North America, with commissions from Radio Television Belgrade, music festivals in Zagreb, and Harvard Film Archive. She was a senior editor and music director for Radio Television Belgrade, where she created the musical framework for radio dramas and edited a daily classical music show. Among her honors are the Yugoslavian Award of Young Composers and the Outstanding Achievement Award at the International New Music Composers Competition in Miami.

*B.A., M.A. in composition, University of Belgrade; D.M.A. in composition, NEC. Former faculty of University of Belgrade.*

**Patricia Misslin***Voice*

Renowned voice teacher Patricia Misslin has performed at many of the major concert halls and opera houses around the world, including Alice Tully Hall, Merkin Hall, Town Hall, and Boston's Symphony Hall. She has performed with the New York Chamber Music Artists, Canticum Novum Singers, and Boston Opera. Ms. Misslin is also co-founder and board member of both Music Theatre North and the Institute of American Studies.

*B.M. and M.M., Boston University. Studies with Anna Hamlin, Ludwig Bergman, Polyna Stoska, Fausto Cleva, Felix Wolfes. Former faculty of Curtis Institute, St. Lawrence University, SUNY/Purchase. Also faculty of Manhattan School of Music, Potsdam College, State University of New York.*

**Caleb Morgan***Composition, Director of Electronic Music Studio*

Composer Caleb Morgan has worked primarily in the field of film and video scoring, with more than two thousands works for television since the late 1980s. He numbers the Smithsonian Institute, American Museum of Natural History, McGraw-Hill, and Tom Snyder among his clients; and has worked for Chedd-Angier, whose clients include WGBH and PBS, including a stint as staff film/video composer. Morgan — a guitarist by training — has become increasingly interested in working with electronic equipment for the realization of a personal vision. He is particularly interested in the capabilities of synthesizers to accommodate microtonal tunings, polyrhythms, collage effects, and voice manipulation in music making. He has performed as a guitarist with the San Mateo Big Band and with such musicians as Rachel Z, Alex Adrian, George Schuller, and Nancy Zeletsman. He has composed for dance groups and for television programs including "Race to Save the Planet," "Scientific American Frontiers," WGBH's "The World According to Us," and "All-Bird TV" (for the Animal Planet cable network); current composition projects include works for tape using found voice and *The Hidden Life of Dogs*.

*B.M. with honors, M.M. with honors in composition, NEC. Composition studies with William Thomas McKinley, Robert Ceely, Malcolm Peyton; guitar studies with Jack Wilkins, Mick Goodrick; studies at MIT's Experimental Music Studio with Barry Vercoe; training as digital audio editor at Sound Mirror.*

**John Moriarty***Collaborative Piano, Vocal Coaching*

John Moriarty has conducted and stage directed productions at opera companies throughout the U.S. He was artistic director of Central City Opera through the 1997–98 season, at the conclusion of which — after 20 years with the company — he was named artistic director emeritus. He has been artistic administrator at the Santa Fe Opera and the Washington Opera Society, and administered apprentice artist programs at Santa Fe, Lake George, Wolf Trap, and Central City. He has been conductor and/or stage director with these companies and with Opera Theatre of St. Louis, the Colorado Symphony, Boston Lyric Opera, and Oklahoma City Opera. Moriarty has conducted masterclasses and workshops across the U.S. and at the NATS national convention. He has been piano soloist with the Boston Pops, the Boston Civic Symphony, and the Radio Eireann Orchestra of Dublin. Moriarty has had numerous articles published and is the author of *Diction*.

*B.M., highest honors, hon. D.Mus. NEC. Studies at Brandeis University, Mills College. Piano with Egon Petri, Carlo Zecchi; French vocal literature with Pierre Bernac. Recordings on Cambridge Records, Newport Classics.*

**Joe Morris***Improvisation and Jazz Studies*

Originally from New Haven, Conn., guitarist and composer Joe Morris began playing in 1969 and is self-taught. He considers Cecil Taylor, Eric Dolphy, Leroy Jenkins, Thelonious Monk, Jimi Hendrix, and West African string music as major influences. He has performed with Matthew Shipp, William Parker, Joe Maneri, Ken Vandermark, Mat Maneri, Rob Brown, John Butcher, Eugene Chadbourne, DVK Trio, Dewey Redman, Lawrence "Butch" Morris, Andrew Cyrille, Ivo Perlman, Andrea Parkins, Hamid Drake, Thurman Barker, Fred Hopkins, Bern Nix, Joe McPhee, Billy Bang, Lowell Davidson, Peter Kowald, Raphé Malik, Whit Dickey, Mats Gustafsson, Aaly Trio, Roy Campbell Jr., and many others. He currently leads the Joe Morris Trio and Quartet, the electric sextet Racket Club, and Many Rings Ensemble; and performs solo, in duos, and as a freelance guitarist. He is featured on 30 recordings, many of which have been named among Writer's Choice (best of the year) in the *Village Voice*, *Chicago Tribune*, *Wire*, *Coda*, and *Jazziz*. He was among those listed in the "Best Guitarist" category in the 1999 and 2000 *Down Beat* Critics' Poll; listed in the "Best Guitarist — Talent Deserving Wider Recognition" category in the 1998 and 2000 *Down Beat* Critics' Poll; was nominated "Best Guitarist" at the 1998 New York Jazz Awards; and nominated for the Cal/Arts Alpert Award in 2001. He has taught guitar and improvisation privately since the early 1970s and has performed and conducted workshops in the U.S., Canada, and Europe.

*Former faculty of Tufts University Experimental College. Recordings on Riti Records, AUM Fidelity, Knitting Factory, Okka Disc, OmniTone, Soul Note, Avant, Incus, Hat Hut, ECM, Leo, Homestead, NoMore, About Time.*

**Bob "Rahboat" Moses***Improvisation and Jazz Studies*

Bob "Rahboat" Moses is well known in the jazz world as a performer and composer. He has worked and recorded with Charles Mingus, Rahsaan Roland Kirk, Gary Burton, Mose Allison, Keith Jarrett, Dave Liebman, Dave Sanborn, Jack DeJohnette, Michael Gibbs, Steve Swallow, Pat Metheny, Mike Stern, Lyle Mays, Jaco Pastorius, Bobby McFerrin, John Scofield, Bill Frisell, Eddie Gomez, Dave Holland, Nana Vasconcelas, Ghanaian master drummer Oboe Addy, Danilo Pérez, Chucho Valdés, Edsel Gomez, Hal Galper, John Medeski, Pharoah Sanders, Tisziji Muñoz, and many others. He created his own label, Mozown Records, in 1975 to release *Bittersweet in the Ozone*. Moses leads the band Mozamba, which combines funk, New Orleans soul, Afro-Cuban, Brazilian, reggae, and African rhythms with his own distinctive melodies. He also leads a percussion ensemble called the Drumming Birds. Moses's most recent recording, *Time Stood Still* (Rykodisc) got a five-star review in *Down Beat*. His forthcoming *Nishoma* features Steve Kuhn, Abbey Lincoln, Luciana Souza, Chris Wood, and others.

*Recordings on Mozown, Gramavision, Rykodisc.*

**Mai Motobuchi***Borromeo String Quartet*

Violist Mai Motobuchi joined the Borromeo String Quartet in August 2000. She has appeared as soloist in Strauss's *Don Quixote* under the baton of Seiji Ozawa, has performed with the symphony orchestras of Boston and Houston, and toured with the Colorado String Quartet.

*Diploma, Tenrikyo Institute of Music, Japan; B.M., Michigan State University; Diploma, Internationale Meisterkurze Koblenz, Germany; M.M., Shepherd School of Music. Viola with Martha Strongin Katz, Wayne Brooks, Serge Collot, Nobuko Imai, Robert Dan, Walter Trumpler. Also faculty of Tenrikyo Institute of Music.*

**Sean Murphy***Opera*

While still in Great Britain, dancer and choreographer Sean Murphy founded the Start Dance Company and created his first major work, *The Henry Moore Tribute*, for which he received a British Arts Council Award. In 1987 Murphy began studies in New York with Alwin Nikolais and Murray Louis, developing a style of dance he calls an "English Flavour." His work in New York has been performed at the 92nd Street Y, Nikolais Louis Choreospace, Dance Space, Ascension Recital Space, and L.I.M.S. In Boston since 1991, Sean Murphy's Moving Theatre Images has presented an array of critically acclaimed original modern dance and ballet featuring dancers from major companies around the world. In addition to his regular teaching posts, Murphy is theatre specialist for the BSO Days in the Arts program at Tanglewood and is guest faculty at the University of Texas at San Angelo, where he recently choreographed Dante's *Inferno*. In 1998 he was guest artist at the Royal School of Music in Dublin.

*Diploma and Certification in acting and poetry, Guildhall School of Music and Drama, London; B.F.A., M.F.A. in dance, Boston Conservatory. Choreography studies with Stuart Hopps at the Laban Centre, London; professional training program at Nikolais and Louis Dance Lab, New York. Also faculty of Boston Conservatory; Medford Public Schools.*

**Hankus Netsky***Improvisation and Jazz Studies, Contemporary Improvisation*

Multi-instrumentalist Hankus Netsky has dedicated his professional career to jazz education and Eastern European Jewish music. He has written music for projects that include *The Fool and the Flying Ship*, a children's video narrated by Robin Williams, and the musical *Shtlemiel the First* for the American Repertory Theatre and American Music Theatre Festival. He is also founder and director of the Klezmer Conservatory Band, an internationally acclaimed Yiddish music group. He served as consultant for and performed in WNET-TV's Great Performances production "In the Fiddler's House," featuring violinist Itzhak Perlman, which has led to a CD of the same name and festival performances with Perlman throughout the U.S. Netsky attributes his interest in Yiddish music to the fact that family members performed in Klezmer bands from the 1920s through the '70s.

*B.M. with honors, M.M. with honors, NEC. Studies at Carnegie Mellon University. Jazz with Jaki Byard and George Russell; contemporary improvisation with Ran Blake. Also faculty of Hebrew College. Former faculty of the Yiddish Folk Arts Institute ("Klezcamp").*

**Craig Nordstrom\****Bass Clarinet*

Craig Nordstrom has been a bass clarinetist with the BSO since 1979. Before joining the BSO, Nordstrom was bass clarinetist with the Vancouver Symphony and the Cincinnati Symphony and participated in the Grand Teton Music Festival. Previously he was a member of the Chicago Civic Orchestra, the Colorado Philharmonic, and the U.S. Marine Band in Washington, D.C. He has performed with the Boston Symphony Chamber Players and on the Supper Concerts series at Symphony Hall.

*B.M., Northwestern University; M.M., Catholic University of America. Studies with Jerome Stowell.*

**James Orleans\****Double Bass*

James Orleans has been a member of the BSO since 1983. He was previously a member of the Milwaukee Symphony Orchestra. His chamber music activities have included Boston Music Viva, Collage New Music, and the Boston Chamber Music Society. Orleans has written articles on 20th-century music programming and has served on advisory panels of organizations including the American Composers Orchestra, the American Symphony Orchestra League, and the National Endowment for the Arts.

*Composition, Indiana University; B.M., magna cum laude, Boston Conservatory. Fellow, Tanglewood Music Center. Recordings on CRI, Northeastern, GM.*

**Carol Ou***Chamber Music*

Cellist Carol Ou has performed as a soloist with State Symphony of Russia in Voronezh, Taipei District Symphony Orchestra, Louisiana Philharmonic, Nashua Symphony, Contemporary Chamber Players of Taipei, Jupiter Symphony, Louisiana Philharmonic, Nashua Symphony, Crossroads Chamber Orchestra, North Arkansas

Symphony Orchestra, and Berkeley Chamber Players; she has been a participant at the Santa Fe Chamber Music Festival, La Jolla Chamber Music Festival, and the Marlboro Music Festival. She recently formed a violin-cello duo with violinist James Buswell. Ou took top prizes at the National Federation of Music Clubs' Young Artist Competition, Irving M. Klein International String Competition, and Byrd String Competition. She has recently made her Russian concerto debut and recorded her second CD, consisting of Haydn's *D Major Concerto*, Tchaikovsky's *Rococco Variations*, and other works for cello and orchestra. Her first CD of pieces for cello and piano on the Chi-Mei label was released in 1998.

*B.A., M.M., M.M.A., D.M.A., Yale University. Studies with Ronald Leonard, Janos Starker, Aldo Parisot. Recordings on Chi-Mei (Taiwan).*

### **Donald Palma**

*Chair, Strings; Double Bass, Chamber Music; Director of Chamber Orchestra*

Donald Palma is solo bassist with the Orpheus Chamber Orchestra in New York and bassist and conductor of the new music ensemble Speculum Musicae. A former member of the Los Angeles Philharmonic, he has also been principal bass of the National Arts Centre Orchestra and the American Composers Orchestra. He has played with the Lincoln Center Chamber Music Society, the Da Camera Society, and the Juilliard Quartet. Palma has performed in recital with Jean-Pierre Rampal, Jan DeGaetani, and Dietrich Fischer-Dieskau. He has taught masterclasses in the U.S., South America, Europe, Japan, and Australia.

*B.M., The Juilliard School. Double bass studies with Frederick Zimmermann, Robert Brennan, Orin O'Brien, Homer Mensch. Recordings on New World, Nonesuch, CRI, Deutsche Grammophon, Bridge, Columbia, Sony Classical, MusicMasters. Former faculty of Princeton and Columbia universities. Also faculty of Yale University.*

### **Mark Pearson**

*Voice*

Bass Mark Pearson, a native of Illinois, has appeared as a soloist with the BSO, Boston's Chorus Pro Musica, New York Pro Musica, Boston Cecilia, and Civic Symphony Orchestra of Boston. He was bass soloist in premieres of Bloch's *Macbeth*; Hindemith's *News of the Day*; Britten's *Cantata Misericordium*; Nielsen's *Third Symphony*; Pinkham's *Jonah* and *Seven Last Words of Christ*. He has also appeared as narrator in Walton's *Façade*, Copland's *Lincoln Portrait*, Stravinsky's *The Flood*, Poulenc's *Babar*, Schoenberg's *Survivor from Warsaw*, Honegger's *King David*, and Shchedrin's *The Sealed Angel*. Recent operatic appearances were as Sarastro, Osmin, and King Arkel. Pearson chaired NEC's voice department from 1971 to 1992, during which time he also designed and directed NEC's Vocal Pedagogy program.

*B.A., Oberlin College; M.A., Stanford University.*

**Charles Peltz***Director, Wind Ensemble*

Besides his work with wind ensembles, Charles Peltz has conducted symphony orchestras including the Syracuse Symphony, Buffalo Philharmonic, Merrick Symphony on Long Island, Pacific Symphony in Los Angeles, and the New Jersey Ballet; serves as Director of Orchestras at the Luzerne Summer Music Center; and serves on the board of The American Symphony Orchestra League's Youth Orchestra Division. He won the 1992 Milton Pleasure Excellence in Teaching Award from SUNY at Buffalo.

*B.M., Ithaca College; M.M., NEC; additional studies at Eastman School of Music.*

*Conducting with Frank L. Battisti, Donald Hunsberger, Daniel Pinkham, Pamela Gearhart, Richard Woitach, and Murry Sidlin. Former faculty of SUNY/Buffalo, Ithaca College. Recordings on Mode.*

**Danilo Pérez***Improvisation and Jazz Studies, Contemporary Improvisation*

Danilo Pérez's intelligent, exciting, and stylistically authentic piano sounds have made him a leader in the young generation of jazz musicians. He was prominently referenced as a "stellar young player" in the June 1995 *New York Times Magazine* cover story on Wynton Marsalis and "The New Jazz Age." Pérez has played with vocalist Jon Hendricks, Joe Lovano, Tito Puente, and Wynton Marsalis and was formerly pianist and music director for altoist Paquito d'Rivera's band. He has also toured with Dizzy Gillespie's band and recorded *To Bird with Love* and the Grammy Award-winning *Live at the Royal Festival Hall*. His record *The Journey* was named as one of the Top Ten Albums of 1994 by the *Village Voice*, *Billboard*, and the *Boston Globe*. In 1995, Pérez performed with the Panamanian Symphony Orchestra in Panama and Venezuela. His latest record, *Panamonk*, has been released on the Impulse/GRP label.

*B.M., Berklee College of Music. Recordings on Impulse/GRP, Enja, Novus, Messidor, Telarc.*

**Malcolm C. Peyton***Composition*

Malcolm Peyton has directed, conducted, and concertized in many new music concerts in Boston and New York. He has received a Woodrow Wilson National Fellowship and awards from the NEA, Norlin Foundation, and American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart and the Association for the Promotion of New Music.

*B.A., M.F.A., magna cum laude, Princeton University. Composition with Roger Sessions and Edward Cone. Piano with Edward Steuermann. Fulbright Award studying in Germany with Wolfgang Fortner. Two summers at the Tanglewood Music Center studying with Aaron Copland and Irving Fine. Recordings on CRI, Centaur. Former visiting lecturer at Princeton and Boston universities.*

**Daniel Pinkham***Music History and Musicology*

Daniel Pinkham is a composer, conductor, harpsichordist, and organist. A prolific and versatile composer, his catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos for piano, piccolo, organ, violin,

and trumpet; theater works and chamber operas; chamber music; electronic music; and scores for 20 television documentaries. He was awarded Fulbright and Ford Foundation fellowships. He is a fellow of the American Academy of Arts and Sciences. Pinkham is Music Director Emeritus at Boston's historic King's Chapel, where he served actively for 42 years.

*A.B., Harvard College, A.M., Harvard University; hon. Litt.D., Nebraska Wesleyan University; hon. D.Mus., NEC, Adrian College, Westminster Choir College, Ithaca College, and Boston Conservatory. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Putnam Aldrich, Wanda Landowska. Former faculty of Simmons College, Boston University, and former visiting lecturer at Harvard University.*

### **William Porter**

#### *Chair, Organ; Historical Performance*

William Porter has taught and performed extensively in the U.S., Europe, and Asia. He has been a guest artist at the Italian Academy of Music for the Organ, the North German Organ Academy, the Dollart Festival, and the national convention of the American Guild of Organists; and teaches in the Göteborg International Organ Academy, the Smarano Organ and Clavichord Academy, and the Lausanne Improvisation Festival. He has played a leading role in the revival of improvisation among American organists. Honors include the Selby Houston Prize for Excellence in organ performance and music theory (Oberlin College), the H. Frank Bozian Award (Yale University), and the Erwin Bodky Award (Cambridge Society for Early Music). He is cofounder of Boston-based Affetti Musicali and of Musica Poetica, and from 1985 to 1997 was director of music at the Church of St. John the Evangelist. He is currently Artist-in-Residence at Boston's First Lutheran Church.

*B.M., Oberlin College; M.M., D.M.A., Yale University. Organ with Fenner Douglass, Charles Krigbaum; harpsichord with David Boe, Ralph Kirkpatrick; piano with John Elvin, John Perry. Recordings on Gasparo, Proprius, BMG, and Loft.*

### **Mimi Rabson**

#### *Contemporary Improvisation*

Violinist, violist, and composer Mimi Rabson performed with the Klezmer Conservatory Band for 18 years. She appeared with Itzhak Perlman on "The Late Show with David Letterman" as well as in live performance. In 1994 Rabson served as musical director to Academy Award winner Joel Grey in his production of "Borschtcapades '94." Rabson founded RESQ — the Really Eclectic String Quartet — that plays her compositions and arrangements of jazz, funk, fusion, gospel, and latin music. RESQ has made two recordings and performed extensively in the Boston area. Rabson has performed and recorded with the Boston Camerata, the Grammy-winning New England Ragtime Ensemble, the Klezmatics, and in orchestras for Robert Plant and Jimmy Page, Meatloaf, Steve Allen, Steve Lawrence and Eydie Gorme, Sammy Davis, Jr., Smokey Robinson, and Dionne Warwick. She is currently working on *Plugged In*, a recording that features her compositions for electric violin in a power trio setting.

*B.M., NEC. Also faculty of Berklee College of Music.*

**Kenneth Radnofsky***Saxophone, Chamber Music*

Kenneth Radnofsky has been soloist with the Leipzig Gewandhaus, New York Philharmonic, and Dresden Staatskapelle orchestras, Boston Pops, National Orchestra Association in Carnegie Hall, Hollywood Bowl Orchestra, and Oregon and Pittsburgh symphonies. He is founder and executive director of World Wide Concurrent Premieres and Commissioning Fund, a unique project that ensures wide exposure of new works. Among the works Radnofsky has premiered are the saxophone concertos of Schuller, Amram, Colgrass, and Martino. He has also won critical acclaim as solo saxophone with the Santa Fe Opera in the American premiere of Berg's *Lulu*. He has been a frequent participant at the Marlboro Festival, and was the first U.S. soloist at the new music festival "Moscow Autumn." He maintains a website at [www.radnofsky.com](http://www.radnofsky.com).

*B.M., cum laude, University of Houston; M.M. with honors, NEC. Saxophone and clarinet with Joseph Allard, Jeffrey Lerner. Recordings on Spectrum, Teldec, Continuum, Golden Crest, Deutsche Grammophon, Northeastern, Margun, Marlboro Recording Society, Philips, Boston Records. Also faculty of The Boston Conservatory, Longy School of Music.*

**Richard Ranti\****Bassoon*

Richard Ranti joined the BSO as associate principal bassoonist in 1989. He is also the principal bassoonist of the Boston Pops. At the age of 19 he won the second bassoon position in the Philadelphia Orchestra. A Tanglewood Music Center Fellow in 1982, Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

*Curtis Institute. Studies with Sol Schoenbach.*

**Barbara Reutlinger***Faculty Emerita, Liberal Arts*

*B.A., Boston University; A.M., Harvard University. Attended Teacher's College, Hofheim im Taunus (Germany); University of Frankfurt (Germany). Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and officer of the Corporation of Language Research, Inc., at Harvard University. Former teaching fellow at Harvard University.*

**Jean Rife***Horn*

Jean Rife plays principal natural horn with Boston Baroque, America's oldest permanent baroque orchestra. She has been a guest recitalist at international and regional horn workshops, and was one of only 10 guest artists worldwide to perform at the 27th International Horn Workshop in Japan. Rife is former principal horn with the Rhode Island Philharmonic and has played with Cantata Singers, the Boston Pops, Boston Ballet Orchestra, Boston Musica Viva, Alea III, and Dinosaur Annex. As a soloist and chamber musician, her special interest in 20th century music has led to her premiering several works written for her, including a new trio for horn, violin, and piano by Yehudi Wyner, which she premiered with the composer and James Buswell. Rife won first prize in the Heldenleben International Horn Competition.

B.M., Oberlin College; A.L.M., Harvard University; studies at Boston University. Recordings on Telarc, Telefunken, Titanic, Harmonia Mundi, Arabesque, BBC Radio, and Radio Suisse Romande. Faculty of MIT, Longy School of Music.

### Paula Robison

#### Flute

One of the world's foremost wind soloists, Paula Robison has appeared with orchestras and in recital in major concert halls and music festivals in the U.S., Canada, Europe, the Far East, at the United Nations, and at the White House. At age 20, she was invited by Leonard Bernstein to be a soloist with the New York Philharmonic. Robison joined the Young Concert Artists roster and became the first American to win First Prize at the Geneva International Competition. She has been profiled on CBS-TV's "Sunday Morning," in *The New York Times*, *Musical America*, *People*, *Virtuoso*, and *Ovation* magazines and has performed on television's "Live from Lincoln Center," "Christmas at the Kennedy Center," "The Today Show," and "The Tonight Show." Robison was a founding member of the Chamber Music Society of Lincoln Center and for 10 years was codirector of chamber music at the Spoleto Festivals in Italy and Charleston, S.C. Robison has commissioned works for flute and orchestra by Leon Kirchner, Toru Takemitsu, Oliver Knussen, Kenneth Frazelle, and Robert Beaser. She and guitarist Eliot Fisk gave the world premiere of George Rochberg's *Muse of Fire*, commissioned by Carnegie Hall for its centennial celebration. Publications: *The Paula Robison Flute Warmups Book*, *The Andersen Collection* (European American Music Publishers), *Paula Robison Flute Masterclass: Paul Hindemith* (Schott), *The Sidney Lanier Collection* (Universal Edition).

B.S., *The Juilliard School. Studies with Marcel Moyse and Julius Baker. Recordings on Arabesque, MusicMasters, Musical Heritage Society, Marlboro Recording Society, CBS Masterworks, Sony Classical, Vanguard, Omega.*

### Victor Rosenbaum

#### Piano, Theoretical Studies

Pianist Victor Rosenbaum, former chair of the NEC piano department for more than ten years, has performed widely as soloist and chamber music performer in the United States, Europe, Asia, Israel, and Russia, in such prestigious halls as Alice Tully Hall in New York and the Hermitage in St. Petersburg, Russia. He has collaborated with such artists as Leonard Rose, Arnold Steinhardt, Robert Mann, and the Cleveland and Brentano String Quartets, among others. Festival appearances have included Tanglewood, Rockport, Yellow Barn, Kneisel Hall, Kfar Blum (Israel) and Musicorda, where he is on the faculty. He has been soloist with the Indianapolis and Atlanta symphonies and the Boston Pops. Also an accomplished composer and conductor, Rosenbaum gives masterclasses and lectures on pedagogy issues and interpretive analysis worldwide. His highly praised recording of Schubert is on Bridge Records.

B.A., *cum laude*, Brandeis University; M.F.A., Princeton University. Piano with Leonard Shure, Rosina Lhevinne; theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, Roger Sessions. Former faculty of Eastman School of Music and Brandeis University. Former chair of piano at the Eastern Music Festival. Former Director/President of the Longy School of Music.

**Eric Rosenblith***Violin, Chamber Music*

Violinist Eric Rosenblith has performed as a soloist and chamber musician throughout North America, Europe, and Asia. He is the former concertmaster of the Indianapolis and San Antonio symphony orchestras. Organizer and first violinist of several string quartets, he regularly participates in chamber music festivals. He has premiered and recorded many new works.

*Licence de Concert, École Normale de Musique; hon. D.Mus., NEC. Violin with Jacques Thibaud in Paris, Carl Flesch in London, Bronislaw Huberman in New York. Recordings on Columbia, CRI, Crest. Former faculty of the Hartt School. Also faculty of Longy School of Music, visiting professor at University of Kansas/Lawrence.*

**Peter Row***Provost; Music History and Musicology, Contemporary Improvisation, Theoretical Studies*

Sitarist and ethnomusicologist Peter Row has performed as a solo recitalist throughout North America and India, making numerous concert, radio, and television appearances. A former president of the Northeast Chapter of the Society for Ethnomusicology, he is widely published and has lectured about Indian music across the U.S. and abroad. Row served as dean of New England Conservatory from 1983 to 1990 and provost from 1990 to 1996.

*B.M., M.M., D.M., Prayag Sangit Samiti, Allahabad, India, where he received the Gold Medal in the B.M. Merit List exams and the Silver Medal in the M.M. Merit List exams. Studies at Rabindra Bharati University, Calcutta. Graduate of Harvard University's Management Development Program. Recipient of JDR Third Fund Fellowship for Doctoral Studies (1971–1973) and Smithsonian travel grant to India (1982). Former research associate at Harvard Graduate School of Education.*

**Matthew Ruggiero\*\****Bassoon*

Matthew Ruggiero is former assistant principal bassoon with the BSO and former principal bassoon with the Boston Pops. He was also a member of the National Symphony Orchestra and has performed in the Marlboro Festival.

*Artist Diploma, Curtis Institute; A.B., Harvard College, A.L.M., A.M., Harvard University; Ph.D., Boston University. Bassoon with Sol Schoenbach, Ferdinand Del Negro; chamber music with Marcel Tabuteau. Recordings on Deutsche Grammophon. Also faculty of Boston University.*

**George Russell***Distinguished Artist-in-Residence, Improvisation and Jazz Studies*

George Russell is a hugely influential, innovative figure in the evolution of modern jazz, one of its greatest composers, and its most important theorist. His 1953 book *The Lydian Chromatic Concept of Tonal Organization* is credited as a great pathbreaker into modal music, as pioneered by Miles Davis and John Coltrane. All of the music's most important developments — from modal improvisation to electronics, African polyrhythms to free form, atonality to jazz rock — have taken cues from Russell's

pioneering work. His Living Time Orchestra performs throughout the world, including the Barbican Centre and Queen Elizabeth Hall in London, the Festival d'Automne and Cité de la Musique in Paris, and Tokyo Music Joy. His career as a leader includes more than 30 recordings, working with such musicians as Bill Evans, John Coltrane, Dizzy Gillespie, Max Roach, and Jan Garbarek. Among his awards are a MacArthur Fellowship, the NEA American Jazz Master Award, two Guggenheim Fellowships, six NEA grants, three Grammy nominations, the American Music Award, the British Jazz Award, and election to the Royal Swedish Academy of Music. His commissions include the British Council, Swedish Broadcasting, the Glasgow International Festival, the Barbican Centre, and the Massachusetts Council on the Arts. He has taught throughout the world, and has been guest conductor for Finnish, Norwegian, Danish, Swedish, German, and Italian radio. Russell has been the subject of documentaries by NPR, NHK Japan, Swedish Broadcasting, and the BBC.

*Recordings here and abroad.*

### **Mark St. Laurent**

*Chair, Voice; Chair, Vocal Pedagogy*

Bass-baritone Mark St. Laurent has sung extensively in oratorio and opera, with performances both in the U.S. and Europe. Solo performances have included the Aspen Music Festival, Bach aria Festival, Boston Lyric Opera, Lake George Opera, Monadnock Music, Indian Hill Symphony, and the Liederkranz Foundation. Operatic performances have included *La Bohème*, *Madame Butterfly*, *Die Zauberflöte*, *Don Giovanni*, *The Barber of Seville*, and *The Elixir of Love*. St. Laurent now devotes himself entirely to his teaching. His students have included Metropolitan Opera Guild Regional and National finalists and winners. Students from his studio have performed with the Metropolitan Opera, St. Louis Opera, Wolf Trap Opera, Utah Opera, Sarasota Opera, and Boston Lyric Opera.

*B.M., M.M., Performer's Certificate, Indiana University. Studies with Carlos Alexander, Camilla Williams, John Humphry, and Ruud Van de Meer. Also faculty of Brandeis University and the Thayer Conservatory at Atlantic Union College.*

### **Jon Sakata**

*Piano Literature*

Pianist Jon Sakata is active in North America, Europe, and Asia. Guest artist of Harvard, Qinghua Universities; Beijing Central, Shanghai, China National, Wuhan, Xi'an Conservatories; Williams, Wheaton, Holy Cross Colleges; Talloires International Composers Conference (France), Sonneck Society, Japanese-American Cultural Center (Los Angeles) — among others.

*B.M., cum laude, in piano performance, California State University/Northridge; double M.M. with academic honors and distinction in piano and harpsichord performance, NEC; D.M.A. candidate in piano performance, NEC. Piano with Veronica Jochum, Charles Fierro; harpsichord and fortepiano with John Gibbons; theory with Robert Cogan. Also piano, harpsichord, and composition faculty of Phillips Exeter Academy.*

**Scott Sandvik**

*Contemporary Improvisation, Music History and Musicology, Improvisation and Jazz Studies, Music Theory*

Scott Sandvik is a composer and improvising acoustic guitarist who creates music that synthesizes characteristics of atonal and microtonal 20th-century classical music with those of African-American musics. A classically trained guitarist, he employs those techniques on fretted and fretless classical guitars. His composition for chamber orchestra, *Gravity and Weightlessness*, has been performed by the University of Akron Symphony Orchestra. Sandvik has been a resident in composition at the Millay Colony for the Arts. A jazz scholar, he has published an article on the music of Charlie Parker.

*B.M., M.M., NEC; Certificate, arranging and composition, Berklee College of Music. Composition with Avram David, improvisation with Ran Blake, guitar with Margaret Chaloff, Mick Goodrick. Also faculty of Curry College.*

**Sergey Schepkin**

*Music History and Musicology*

Pianist Sergey Schepkin was hailed by *The New York Times* as “a formidable Bach pianist,” and *American Record Guide* called him “the major Bach pianist of his generation.” Schepkin’s live and recorded performances of Bach’s music have also been praised by such publications as *The Washington Post*, *The Boston Globe*, *The Los Angeles Times*, *Fanfare*, *Gramophone*, *BBC Music Magazine*, and *Piano & Keyboard*, among others. *The International Piano Quarterly* recently selected his recording of the First Book of Bach’s *Well-Tempered Clavier* among the eight best ever made, next to those by Edwin Fischer and Sviatoslav Richter. Schepkin has performed a broad range of solo, concerto, and chamber repertoire worldwide. His numerous prizes include the First and Chopin prizes in the 1999 New Orleans International Piano Competition, the 1999 Ludwig Vogelstein Foundation Award, the 1992 Presser Foundation Award, first prize in the International Competition for Young Musicians in Prague, top prizes at the All-Russia and Crown Princess Sonja piano competitions, and the 1993 Harvard Musical Association Award. As soloist he has appeared with numerous orchestras including the Boston Pops; the St. Petersburg, Oslo, and Louisiana Philharmonics; and the Norwegian Broadcasting Symphony.

*Diploma summa cum laude and graduate assistantship, St. Petersburg Conservatory; A.D. and D.M.A., NEC. Piano with Alexandra Zhukovsky, Grigory Sokolov, Russell Sherman, Paul Doguerneau. Composition with Sergey Wolfensohn. 1999 NEC Gunther Schuller Medal winner. Former faculty of St. Petersburg Conservatory. Also piano faculty of NEC Preparatory School and School of Continuing Education. Recordings on Ongaku, Bridge, Simax.*

**Charles Schlueter\***

*Trumpet*

Charles Schlueter is principal trumpet of the BSO. Prior to joining the BSO, he was principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony, and the Festival Casals, and assistant principal with the Cleveland Orchestra. He has appeared as soloist with the Minnesota Orchestra and the BSO, and also with orchestras in France, Brazil, and Japan. Schlueter has presented recitals and masterclasses at schools across the U.S., as well as in Canada,

France, Brazil, and Japan. He is a member of the Boston Symphony Chamber Players. Schlueter recently released a solo CD of 20th-century works on Vox that includes music by Robert Suderburg, Otto Ketting, Yves Chardon, and Paul Hindemith.

*B.S., The Juilliard School. Trumpet with William Vacchiano. Recordings on Vox. Faculty of Tanglewood Music Center. Former faculty of University of Minnesota/Minneapolis.*

### **Ben Schwendener**

#### *Improvisation and Jazz Studies*

Editorial assistant to George Russell and a certified teacher of the Lydian Chromatic Concept of Tonal Organization, Schwendener has been a principal lecturer at national seminars. As a critically acclaimed pianist/composer, he has created music for dance companies, film, commercials, volumes of children's piano music, and has toured extensively throughout the U.S., Europe, and Japan with his ensembles and on solo piano. He is also the founder and director of Gravity Arts, Inc., a nonprofit organization providing customized educational services and products for individuals, groups, and corporations.

*B.M. in jazz studies, NEC. Studies with George Russell, Joseph Maneri, Jimmy Giuffre, Ran Blake, Miroslav Vitous. Recordings on Label Bleu, Gravity, Alabaster. Also faculty at the Longy School of Music and in the Creative and Critical Thinking Department at University of Massachusetts/Boston.*

### **Larry Scripp**

#### *Chair, Music Education; Music Theory*

Larry Scripp is an accomplished composer, conductor, educator, and researcher. He has composed many works for musical theater, modern dance, film, and children's animation, and has directed a variety of community orchestras and contemporary performing groups in Boston. As an educator he has developed theory and performance programs for young musicians at the Powers School, Longy School of Music, and Concord Academy. Scripp has also conducted extensive research in art and education at the Harvard Graduate School of Education's Project Zero and has published many articles about children's musical development, computers and education, and the acquisition of music literacy skills in such publications as *The Music Educators Journal*, *The Quarterly, Journal of Aesthetic Education*, *Journal of Music Theory Pedagogy*, and *The Handbook for Research in Music Teaching and Learning*. He has also become a nationally known educator and researcher through his work for the Leonard Bernstein Center for Education Through the Arts and his role as founding director for the Conservatory Lab Charter School for Learning through Music, in Boston. He is currently chair of NEC's newly created "Music-in-Education" program.

*B.M., Boston University; Ed.M. and Ed.D., Harvard University.*

### **Richard Sebring\***

#### *Horn*

Richard Sebring is the BSO's associate principal horn and principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic.

*B.M., University of Washington. Studies at Indiana University, NEC, and Tanglewood Music Center. Horn with Thomas E. Newell, J. Christopher Leuba, and Morris Secon.*

**Todd Seeber\****Double Bass*

Todd Seeber joined the BSO in 1988. He had previously been principal bass of the Buffalo Philharmonic and assistant principal bass of the Boston Pops Esplanade Orchestra and the Handel & Haydn Society. He won first prize in the 1988 American String Teachers National Solo Competition and was a 1984 winner of the Boston University Concerto-Aria Competition.

*B.M., Boston University. Studies with Henry Portnoi, Herman Jobelman. Fellow, Tanglewood Music Center.*

**Warren Senders***Music Education*

Warren Senders is a vocalist, instrumentalist and composer whose involvement with the artistic traditions of Hindustani music has been the hallmark of his creative work for over twenty years. Since beginning his study of Indian classical music in 1977, he has received numerous fellowships and awards for his mastery of the Hindustani khyl vocal style. After living for six years in Pune, India, and receiving daily instruction from master vocalist Pandit S.G. Devasthali, he is recognized as the world's foremost non-Indian performer of Hindustani singing. Trained as a jazz bassist and composer, he founded the pan-cultural ensemble Antigravity in 1981, and currently maintains incarnations of the group in America and India. The Indian ensemble's two CDs have received raves from music critics all over the world. Senders is a core member of Boston's Jazz Composers Alliance.

*Former faculty of University of Vermont, Emerson College, Babson College, Berklee College of Music, Museum School of Fine Arts.*

**Russell Sherman***Distinguished Artist-in-Residence*

Pianist Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the BSO, the Chicago Symphony, and the Philadelphia Orchestra. He has presented recitals throughout the U.S., Europe, South America, and the former Soviet Union. His book of short essays on piano playing and allied activities, *Piano Pieces*, is published by Farrar Straus Giroux. Sherman is currently recording the complete cycle of Beethoven sonatas for GM.

*B.A., Columbia College (N.Y.). Piano with Edward Steuermann; composition with Erich Itor Kahn. Recordings on Advent, Sine Qua Non, Vanguard, Pro Arte, Albany, GM.*

**Fenwick Smith\****Flute*

Fenwick Smith, second flutist of the BSO since 1978, spent four of those years as acting assistant principal flute. A member of the Boston Chamber Music Society since 1984, he has also performed on baroque flute with Boston's leading early music ensembles, and was for 13 years a member of the contemporary music ensemble Boston Musica Viva. After 24 seasons, his annual Jordan Hall recitals are a prominent feature of Boston's concert calendar. In recent years Smith has introduced to Boston audiences Lukas Foss's *Renaissance Concerto* and the flute concertos of John Harbison

and Christopher Rouse. His adventuresome discography includes premiere recordings of works by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Pinkham, Rorem, and Reinecke. Smith states: "My teaching tends to be analytical and specific. Areas of particular interest to me include the player's physical motion, and the ways it can help or hinder performance; the production and musicianly use of vibrato, and the control and use of intonation and tone color to enhance expressivity. While I consider myself a generalist, and am interested in all kinds of good music for the flute, I am particularly fond of the French baroque repertoire."

*B.M., Eastman School of Music. Flute with Joseph Mariano. Recordings on Nonesuch, Etcetera, Hyperion, Koch. Visiting professor of flute at University of Michigan School of Music (1997-98). Also faculty of Tanglewood Music Center.*

### **Gregory E. Smith**

#### *Music History and Musicology*

Gregory E. Smith wrote his doctoral thesis on improvisation in the music of jazz pianist Bill Evans. His master's thesis, written under the direction of Paul Pisk, was on vocal music of Johannes Brahms. He has contributed articles to *The New Grove Dictionary of Jazz*, *World of Music*, and *Sonus*, read papers at national meetings of the American Musicological Society, and given pre-concert lectures on Beethoven and Schubert for the WBUR-Bank of Boston Celebrity Series at Symphony Hall.

*B.M., St. Louis Institute of Music; M.A., Washington University; Ph.D. in musicology, Harvard University. Piano with Jules Gentil of the École Normale de Musique de Paris; harmony and counterpoint with Hermann Schäfer of the Staatliche Hochschule für Musik Heidelberg-Mannheim; Whiting Fellow in the Humanities.*

### **James Sommerville\***

#### *Horn, Chamber Music*

James Sommerville joined the BSO as principal horn in January 1998. In the fall of 1997, the Toronto native played with the Toronto Symphony. From 1986 to 1991 and again from 1995 to 1997 he was associate principal horn of the Montreal Symphony. He has also been solo horn with the Canadian Opera Company and Symphony Nova Scotia. Sommerville has appeared as a featured artist at all the major Canadian chamber festivals and has toured as a recitalist throughout North America and Europe. During the past decade, he has recorded all of the standard horn repertoire for broadcast by the Canadian Broadcasting Company.

*Recordings on CBC, Marquis, Deutsche Grammophon, Decca/London.*

### **Anne Squire**

#### *Liberal Arts*

French instructor Ann Squire is editor of the college-level French textbooks *Contacts* and *Qu'est-ce qui se passe?* and coauthor of the workbook *En avant!* A violinist, she teaches violin privately and is active as a freelancer in the Boston area.

*Baccalauréat in math, Parisian lycée; certificate of proficiency in English, British Institute Paris; Licence in English, Université de Paris, Sorbonne Nouvelle; Certificate for foreign graduate students, Mount Holyoke College; M.M. in violin, NEC. Former faculty of Boston School of Modern Languages.*

**Jean Stackhouse***Piano Pedagogy*

Jean Stackhouse is past president of the New England Piano Teachers Association. An elected fellow in the Society for Values in Higher Education, she also chairs the Music and Learning Committee of the National Piano Pedagogy Conference. She is a featured lecturer and clinician throughout the U.S. and performs as a vocal accompanist. She studied South Indian music (Karnatic) in India and the U.S. and is coauthor of *Classical Music of South India (Karnatic Tradition in Western Notation)*. Director of the NEC piano pedagogy program.

*B.M. with honors, DePauw University; M.M. with honors, University of Oklahoma. Piano faculty of NEC Preparatory School and Westminster Conservatory.*

**Oscar Stagnaro***Improvisation and Jazz Studies*

Since moving to the USA in 1979 from his native Peru, Oscar Stagnaro has been a very active performer and one of the most versatile bass players on the East Coast. His mastery of playing different music styles; including jazz, fusion, Latin jazz, Brazilian jazz, and South American music; has helped him travel the world performing and recording with the very best of Latin jazz artists including Paquito D'Rivera, Dave Valentin, Dave Liebman, Danilo Pérez, Chucho Valdez, The Caribbean Jazz Project, New York Voices, and the Boston Pops. Recordings include: *Live at MCG in Pittsburgh* with the United Nation Orchestra, *100 Years of Latin Love Songs* with Paquito D'Rivera, and *Musical Portraits* with Dave Valentin. He is coauthor of *The Latin Bass Book*, published by Sher Music, and is currently working on *World Music Slap*, a book to be published by Berklee Press. His first CD, *Mariella's Dreams*, featuring Paquito D'Rivera, Dave Samuels, Ed Simon, Alex Acuña, and Ramon Stagnaro, will be released in 2001.

*Studies at The Conservatory of Music, Lima, Peru. Improvisation with Mike Marra, Jerry Bergonzi. Also faculty of Berklee College of Music. Recordings on Messidor, Heads Up, Half Note, GRP, Sono Sur, Antilles, Brownstone, Songosaurus, RAM, Sony.*

**Timothy Steele***Opera*

Timothy Steele is in his sixth year as pianist/assistant conductor for Boston Lyric Opera and has also been on the musical staff of Wolf Trap Opera, Central City Opera, Des Moines Metro Opera, Washington Concert Opera, and Long Beach Opera. He has directed the NEC School of Continuing Education's summer opera program and has served as pianist for the national MacAllister Opera Auditions. Recital partners include members of the BSO, New York City Opera, and the Los Angeles Philharmonic, and he has been featured in performances in Europe, China, and Russia. Locally he has been pianist for the Handel and Haydn Society, Emmanuel Music, and the American Repertory Theatre.

*B.M., in piano, summa cum laude, Drake University; M.M. in accompanying, magna cum laude, University of Southern California. Accompanying with Gwendolyn Koldofsky, Jean Barr; piano with George Katz, James Bonn, Chiu-ling Lin; harpsichord with David Harris; organ with Carl Staplin. Former faculty of Chapman College, Irvine Valley College.*

**Deborah Jane Stein***Chair, Undergraduate Music Theory*

Deborah Stein has published articles in music theory and musicology journals, and is author of *Hugo Wolf's Lieder and Extensions of Tonality*. She has presented lectures to the Society for Music Theory, the New England Conference of Music Theory, and Music Theory Society of New York State as well as elsewhere (Brandeis University, University of Victoria, University of Connecticut, Storrs, Hartt School of Music). She won a University Fellowship at Yale University and a Mellon Grant at the Eastman School of Music. Her book *Poetry Into Song: Performance and Analysis of Lieder*, coauthored with pianist Robert Spillman, with a forward by Elly Ameling and Max Dean Larsen, was named an Outstanding Academic Book of 1996 by *Choice*.

*B.M., M.M., University of Michigan; Ph.D., Yale University. Former faculty of Eastman School of Music, Visiting Associate Professor, Harvard University 1994–95.*

**Lucy Stoltzman***Chamber Music*

Violinist Lucy Stoltzman has performed at numerous chamber music festivals, including many summers at the Marlboro Festival and participation in the International Chamber Music Festival of Asolo (Italy), Settimane Musicali in Naples, the Newport Festival, and Chamber Music West. She has played with the Muir String Quartet, Cambridge Chamber Players, and in a trio that includes her husband, Richard Stoltzman, and pianist Richard Goode. Stoltzman has been acting associate concertmaster for the San Francisco Symphony and performed as a soloist with the Brandenburg Ensemble under Alexander Schneider. She premiered Keith Jarrett's *Suite for Solo Violin* and has also recorded Lou Harrison's *Suite for Violin, Piano, and Small Orchestra* with Jarrett.

*B.M., Curtis Institute; M.Ed., Antioch New England. Studies with Dorothy Delay, Jascha Brodsky, Arnold Steinhardt. Recordings on EMI, CRI, New World, RCA/BMG. Former faculty of University of California/Santa Cruz and Boston and Harvard universities.*

**Richard Stoltzman***Clarinet*

Clarinetist Richard Stoltzman has opened up new possibilities for the instrument, giving the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall, and becoming the first wind player to be awarded the Avery Fisher Prize in 1986. He has performed as soloist with more than one hundred orchestras, as a recitalist, chamber musician, and jazz artist. He has performed or recorded with Gary Burton, the Canadian Brass, Chick Corea, Judy Collins, Eddie Gomez, Keith Jarrett, the King's Singers, George Shearing, Wayne Shorter, Mel Tormé, and Jeremy Wall of Spyro Gyra. He has commissioned and premiered dozens of new works for clarinet. For ten years Stoltzman was a participant in the Marlboro Festival, and subsequently became a founding member of the Tashi chamber music ensemble in 1973. Other chamber music performances and recordings include work with the Beaux Arts Trio and the Amadeus, Cleveland, Guarneri, Vermeer, Tokyo, Emerson, Muir, and Chilingirian string quartets. He has received Grammy awards for his recording of the Brahms sonatas with Richard Goode (1983) and the Beethoven, Brahms, and Mozart clarinet trios with Emanuel Ax and Yo-Yo Ma (1996). He received an Emmy Award for best performing arts video for his performance of the

Copland clarinet concerto with Dudley Moore and Michael Tilson Thomas. His laserdisc/videocassette project *1791-1891-1991* includes a performance with Rafael Früh-beck de Burgos in Vienna's Konzerthaus of Mozart's clarinet concerto — 200 years to the day after its premiere — along with Brahms's clarinet quintet and the premiere of Takemitsu's *Fantasma/Cantos*.

*B.M., Ohio State University; M.M., Yale University; studies with Keith Wilson at Yale University and Kalmen Opperman at Columbia University. Recordings on RCA, Sony, and MMC.*

**Peter Stumpf**  
*Cello*

Peter Stumpf, associate principal cellist of the Philadelphia Orchestra, is also a dedicated chamber musician, a frequent participant at the Marlboro Music Festival who has toured with "Music from Marlboro." He has collaborated with Wolfgang Sawallisch in performances in Philadelphia, Saratoga, Carnegie Hall, and at the Concertgebouw in Amsterdam. As a member of the Casals Hall Ensemble he has toured Japan, and has toured in the U.S. with pianist Mitsuko Uchida in performances of the complete Mozart Trios. He has also performed in concert with the Emerson String Quartet and as a member of a prize-winning string quartet at the Evian String Quartet Competition, in France. An active recitalist, Stumpf has performed at the Phillips Collection in Washington, D.C., at Jordan Hall in Boston, and at the universities of Hartford and Delaware. In January 1999, he performed the complete works of Beethoven for cello and piano on the Philadelphia Chamber Music Society Series, where he is a resident artist. As a former member of Boston Musica Viva, he has explored extended techniques through performances of new music that included microtonal compositions and numerous world premieres. Stumpf has appeared as soloist with numerous orchestras, including the BSO and Boston Philharmonic; at the Aspen Music Festival; and most recently with the National Repertory Orchestra and the Virginia Symphony. Peter Stumpf was awarded first prizes at the Washington International Competition, the Graham-Stahl Competition for Cello, and the Aspen Concerto Competition for Cello.

*B.M., The Curtis Institute; Artist Diploma, NEC.*

**Melinda Sullivan**  
*Opera*

Melinda Sullivan has been dancing and teaching in Boston since 1982. At NEC, she developed the "Movement for Singers" class, incorporating body fundamentals, improvisation, and dance styles. From 1982-92 Sullivan danced modern repertory, and currently specializes in Renaissance and Baroque dance. She is a principal dancer with Ken Pierce Baroque Dance, and Ballet Mistress for Boston Early Music Festival. Ms. Sullivan has danced with many early music groups including Tafelmusik, Toronto Consort, Portland (OR) Baroque Orchestra, and King's Noyse, and has performed at festivals from Utrecht to Boston.

*B.F.A., dance, Boston Conservatory. Ballet studies with Yasuko Tokunaga and Carol Ann Pastore. Modern Studies with Beth Soll, Susan Rose, Sally Lee. Alexander. Early dance studies with Ken Pierce, Ingrid Brainard. Technique with Liz Lurie. Also former faculty of Boston Conservatory and MIT. She has also taught workshops at Longy School of Music, Brandeis University, and Boston Ballet School.*

**Robert Paul Sullivan***Guitar, Chamber Music, Music Education, Interdisciplinary Studies*

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the BSO and the Syracuse Symphony.

*Studies at NEC; Harvard University Summer School; Universidad de Cervera, Spain. Studies with Hibbard Perry, William Sykes, Alexander Bellow, Rey de la Torre, Oscar Ghiglia, Emilio Pujol, Barry Galbraith. Former faculty of University of Rhode Island, Syracuse University, and Clark University. Faculty of NEC Preparatory School and School of Continuing Education, College of the Holy Cross, and Anna Maria College.*

**Richard Svoboda\****Bassoon*

Richard Svoboda has been principal bassoonist of the BSO and a member of the Boston Symphony Chamber Players since 1989. He was previously principal bassoonist of the Jacksonville Symphony for 10 seasons. Svoboda has performed John Williams's *Five Sacred Trees* for bassoon and orchestra in Symphony Hall with the composer conducting. In 1995 he performed the Weber bassoon concerto with the BSO under the direction of Seiji Ozawa. He has also performed Haydn's *Sinfonia Concertante* with the BSO at home and on tour. In 1996, he was guest artist with the Boston Classical Orchestra, performing the Mozart bassoon concerto in Boston's historic Faneuil Hall. Svoboda has taught and given masterclasses in the United States, Great Britain, Japan, and Brazil. In addition to recording with the BSO, Svoboda can be heard on Boston Records performing the Mozart quintet for piano and winds with Peter Serkin, as well as on the soundtracks to *Schindler's List* and *Saving Private Ryan*.

*B.M.E. with high distinction, University of Nebraska. Studies with William Winstead, George Berry, Gary Echols. Former faculty of Symphony School of America (Wisc.) and Grand Teton Orchestral Seminar. Also current faculty of Tanglewood Music Center.*

**Donald Swanson***Opera*

Donald Swanson has been a makeup artist at the American Repertory Theatre, Hasty Pudding Theatricals, and the Huntington Theatre Co. He has also held makeup workshops for the Harvard-Radcliffe Drama Club and Tufts University.

*B.S., theater arts and education, Dickinson State University. Also faculty of Boston Conservatory.*

**Donald Teeters***Organ*

Donald Teeters has been music director and conductor of the Boston Cecilia since 1968. He has led the group in the first Boston performances with period instruments of works of Handel and Bach as well as concerts featuring contemporary Boston composers. He is the organist and choir master of the All Saints Parish in Brookline.

*B.M. with honors, NEC. Further studies with Donald Willing, Daniel Pinkham, Frederick Prausnitz. Studies at Berkshire Music Center on fellowship.*

**Alys Terrien-Queen***Music Education*

Alys Terrien-Queen enjoys a multi-faceted career as a performer, scholar, and pedagogue. She has served as panelist for the Music Teachers' National Association; presented her research on practicing to the National Conference on Piano Pedagogy, the National Guild of Community Schools of the Arts, and the Harvard Dynamic Development Research Group; written pedagogical articles for *Keyboard Companion* and *American Music Teacher*; presented a paper on pianists' learning styles at Harvard Project Zero; and lectured on musical memory, learning theory, and psychological aspects of pedagogy for such groups as the Massachusetts Music Teachers Association and New England Piano Teachers' Association. As assistant director of the Brookline Music School, she designed a program in faculty development funded by a major grant from the Lila Wallace-Reader's Digest Association, as well as "Sound Stories," a model program of music and music therapy for preschoolers in the Brookline public schools. As a pianist, Terrien-Queen has presented solo and chamber music recitals throughout the U.S., is a founding member of the ONYX ensemble, has performed concertos with New York and New England orchestras, and demonstrates a varied repertoire ranging from premieres to performances on period instruments.

*B.A. cum laude, Barnard College; M.M., NEC. Additional studies at The Juilliard School of Music Preparatory Division, New York City's High School of Music & Art, Tanglewood Music Center, Université de Nice. Piano with Jacob Maxin, Ania Dorfmann, Kenneth Cooper, Herbert Stessin; chamber music with Gilbert Kalish, Gunther Schuller, Joseph Silverstein, Victor Rosenbaum, William Kroll, Alfred Loevenguth. Also faculty of NEC Preparatory School and School of Continuing Education. Former faculty of Longy School of Music, Wheaton College. Former assistant director, Brookline Music School.*

**Marcus Thompson***Viola*

Marcus Thompson has earned critical acclaim since his New York recital debut in 1968 as winner of the Young Concert Artists International Auditions. He has since performed as soloist with the Boston Pops, the Chicago Symphony Orchestra, the Cleveland Orchestra, the National Symphony, the Atlanta Symphony, the St. Louis Symphony, and the Philadelphia Orchestra. As a recitalist, he has appeared in series throughout the Americas, including New York's Carnegie Recital Hall and Metropolitan Museum, Boston's Isabella Stewart Gardner Museum, Minneapolis's Orchestra Hall, San Francisco's Herbst Theater, and Teatro Nacional in the Dominican Republic. An artist member of the Boston Chamber Music Society, he is a frequent guest of the Chamber Music Society of Lincoln Center, the Vermeer, Muir, Emerson, Orion, and Audubon string quartets, and chamber music festivals in Amsterdam, Dubrovnik, Marlboro, Santa Fe, Seattle, Sitka, Spoleto, and Vail.

*B.M., M.S., D.M.A., The Juilliard School. Violin studies with Louise Behrend. Viola with Walter Trampler. Additional studies with Abraham Skernick, Michael Atsbarian, and Ivan Galamian. Chamber music studies with the Juilliard, Amadeus, and Netherlands string quartets and Joseph Gingold. Recordings on Vox/Turnabout, Centaur, and with the Boston Chamber Music Society on Northeastern. Former faculty of the Juilliard School Pre-College Division, Oakwood College, Wesleyan University, Mount Holyoke College. Currently Robert R. Taylor Professor of Music and a Margaret MacVicar Faculty Fellow at MIT, where he is director of performance and chamber music studies.*

**Lynn Torgove**  
*Opera Workshop*

Lynn Torgove began her career as an actress and classical opera singer. As a mezzo-soprano, she has toured Europe, North America, and Japan, working with some of the world's renowned directors and conductors. She has expanded her career to include opera and theater direction, and has extensive experience teaching acting, stage movement and vocal studies. Torgove has been teaching voice and acting for over 15 years and is coordinator of the vocal program at the Walnut Hill School for the Performing Arts.

*B.A. Tufts University; M.M. Boston University. Recordings on Erato and Telarc. Also faculty of Tufts University, Walnut Hill School for the Performing Arts. Former faculty of Longy School of Music, Brandeis University, Boston University's Tanglewood Institute.*

**Matthias Truniger**  
*Music Theory and Theoretical Studies*

Truniger's compositions have been performed in Europe and the United States, by ensembles such as The Curtis Institute of Music Chamber Orchestra; the Ensemble MW2 in Krakow, Poland; and The Ensemble Opus Novum and the Orchestre de Jeunesse Musicale of Switzerland. He received a Jecklon Music Award and grants from the Dienemann and Pro Helvitia foundations. As a theorist, Truniger has published articles in *Sonus* and *Beiträge zur forschungspolitischen Frühherkennung*, and presented lectures at the Swiss Conference for Music Analysis and the European Conference on Research Relevant to the Work of Music Academies.

*Lehrdiplom in music theory, Konzertreifeprüfung in cello performance, Musikhochschule of Zurich, Switzerland. D.M.A. candidate in theoretical studies, NEC. Composition with Hans Ulrich Lehmann, Gerald Bennett, Robert Cogan. Former faculty of Lucerne Conservatory, Switzerland.*

**John Tyson**  
*Recorder, Historical Performance*

John Tyson has appeared as concerto soloist and recitalist in the U.S., Europe, South America, Japan, Taiwan, and Canada. Winner of the 1975 Erwin Bodky Competition and recipient of the Noah Greenberg Award, he has appeared with Boston Baroque, the Boston Classical Orchestra, Boston Camerata, and L'Ensemble Orchestral de Paris. Tyson is director of the Renaissance improvisational ensemble Renaissance, and has recorded with the Handel & Haydn Society under Christopher Hogwood. He is music director of the Court Dance Company of New York, and has directed numerous workshops in the U.S., France, Germany, and Italy.

*B.M., East Carolina University; M.M., NEC. Recorder with Frans Brüggen. Recordings on Erato, Harmonia Mundi, Sine Qua Non, Titanic, Ventadorn. Also faculty of Boston University and the Corso Internazionale di Musica Antica, Urbino, Italy.*

**Masuko Ushioda**

*Violin*

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto festivals. She was the first-prize winner of the 1956 Mainichi competition of Tokyo and the Tchaikovsky Competition in 1966. She was also a prize winner of the Queen Elisabeth International Music Competition in 1963.

*Graduate of Toho Gakuen School of Music, Tokyo. Studies with Joseph Szigeti in Switzerland, Mikail Weiman at Leningrad Conservatory, Anna Ono in Japan. Recordings for Angel, Toshiba, Melodiya.*

**Irma Vallecillo**

*Associate Provost; Chair, Collaborative Piano; Chair, Chamber Music*

Pianist Irma Vallecillo has appeared in concert with some of the most distinguished artists of this century, including Richard Stoltzman, Julius Baker, Benny Goodman, David Shifrin, Nathaniel Rosen, Bethany Beardslee, and Benita Valente. She has performed across the U.S., Europe, and Japan at such halls and festivals as Carnegie Hall, the Kennedy Center, Ravinia Festival, Hollywood Bowl, Casals Festival, Chamber Music Society of Lincoln Center, Chamber Music Northwest, Schleswig-Holstein Festival, and Aspen Music Festival. She has appeared as soloist with the Los Angeles Philharmonic, Louisville Orchestra, Utah Symphony, and Casals Festival Orchestra, among others. Vallecillo's extensive repertoire spans every style from baroque to contemporary. She has premiered more than 30 works.

*B.S., The Juilliard School; M.M., University of Southern California. Studies with Adele Marcus, Angelica von Sauer, Joanna Graudan. Recordings on RCA, Louisville Orchestra, Moss Music, Delos, Desmar, Orion, Laurel, Avanti, Albany, Cambria. Former faculty of the Hartt School, UCLA, Aspen Music Festival, Vassar College. Former artistic director of the Irving S. Gilmore Keyboard Festival. Director of the piano and chamber music programs of the Pacific Music Festival in Sapporo, Japan.*

**Valeria Vilker-Kuchment\***

*Violin*

Valeria Vilker-Kuchment is a member of the BSO. She has appeared as recitalist, soloist, and chamber musician throughout the U.S., Russia, Poland, Germany, and Czechoslovakia. She has won prizes in several major competitions, including the International Violin Competition at Prague and the International Chamber Music Competition at Munich (first prize). Vilker-Kuchment was concertmistress of the Boston Philharmonic, the Harvard Chamber Orchestra, and Handel & Haydn Society Orchestra.

*B.M., Gnesiny State Musical Pedagogical Institute (Moscow); Graduate and post-graduate degrees, Moscow Conservatory. Violin with Yuri Yankelevich. Recordings on Melodiya, USSR, Sine Qua Non, Sonora, Boston. Former faculty of Moscow Conservatory. Also faculty of Longy School of Music and the Tanglewood Music Center.*

**Charles Villarrubia****Tuba**

Charles Villarrubia is a native of New Orleans, Louisiana, and is a founding member of Rhythm & Brass. In 1984, he was awarded first prize in the T.U.B.A. orchestral competition, the first person to win that award. He frequently performs with the Boston Symphony Orchestra and the Boston Pops Orchestras and has recorded with the latter. As a staunch advocate of student involvement in chamber music, Villarrubia has authored a chamber music method book called *Team Play With Rhythm & Brass — A Guide to Making Chamber Music*, a book that gives the student and educator a blueprint on how to start and maintain a successful chamber ensemble, has been a guest lecturer at the Mid-West Band and Orchestra Clinic and the Music Educators National Convention, and has written articles on the subject. Villarrubia has premiered more than five new works for the tuba, several of which he commissioned. He has appeared on four continents as a guest clinician and performer for the Yamaha Corporation.

*B.M., Louisiana State University; M.M. Boston University. Former member, Dallas Brass, Waterloo Festival Orchestra, Tanglewood Music Center Orchestra. Recordings on Telarc, Angel EMI, d'note, Koch. Also faculty of Boston University.*

**Jay Wadenpfuhl\*****Horn**

Jay Wadenpfuhl joined the BSO in 1981. He has been a professional horn player since age 15, when he was with the Beaumont Symphony Orchestra and the Beaumont Civic Opera. He has been a member of the U.S. Army Band, the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Wadenpfuhl composes works for horn and has been a composer/lyricist of popular and jazz songs. He recorded two albums with the NFB Horn Quartet, one in memory of John Barrows, which includes his composition, *Tectonica*, for eight horns and percussion, and one with horn player Barry Tuckwell, which includes Gunther Schuller's *Five Pieces for Five Horns* and his own quartet *Textures*. He has toured Japan with the Michel LeGrand Jazz Orchestra and has toured and recorded with Chuck Mangione, appearing on *Live at the Hollywood Bowl* and *Tarantella*. In 1989, he performed the world premiere of McKinley's *Huntington Horn Concerto* with John Williams and the Boston Pops.

*B.M., M.M., University of Wisconsin/Madison; doctoral studies at North Texas State University. Studies with John Barrows, Philip Farkas. Recordings on Crystal, GunMar. Also faculty of Boston University.*

**Keisuke Wakao\***

*Oboe*

Keisuke Wakao is assistant principal oboe with the BSO. He has been principal oboe with the New World Symphony and substitute oboe with the New York Philharmonic. He was soloist with the Tokyo Symphony Orchestra with Joseph Robinson under Kazuyoshi Akiyama and chamber soloist with the New Japan Philharmonic under Seiji Ozawa. In 1990, he performed the Mozart oboe concerto under Michael Tilson Thomas in Europe. Wakao was a finalist in the Lucarelli International Oboe Competition.

*Diploma, Manhattan School of Music. Oboe with Joseph Robinson. Studies with Alfred Genovese, Ralph Gomberg at the Tanglewood Music Center. Studies with John Mack, Peter Bowman, and Eric Barr. Recordings on Denon. Also faculty of the Manhattan School of Music and Keisuke Wakao Oboe Camp, Tokyo.*

**Angela Vanstory Ward**

*Opera, Vocal Coaching, Diction*

Angela Vanstory Ward has collaborated in recitals with many New England singers at the Isabella Stewart Gardner Museum, Fogg Art Museum, Brandeis University, French Library, and Jordan Hall at NEC. She has been assistant conductor at Central City Opera in Colorado and at Wolf Trap Opera in Vienna, Va. Currently, she is accompanist for Boston's Handel & Haydn Society and soprano soloist at Wellesley Hills Congregational Church.

*B.A., Lenoir-Rhyne College; M.M. with honors, NEC. Studies at Tanglewood Music Center. Former accompanist for Opera Company of Boston, Opera New England, and Children's Opera Program.*

**Patricia-Maria Weinmann**

*Opera Workshop*

An active freelance director and a highly respected teacher, Patricia-Maria Weinmann has worked for many national opera companies and festivals, including Utah Opera, Boston Lyric Opera, Central City Opera, Ashlawn-Highland Festival, Mississippi Grand Opera, Boston University's Tanglewood Institute, and the Boston Classical Orchestra. Recent engagements include *The Impresario*, *Four Saints in Three Acts* (co-direction), and *Fatal Women* for The Boston Conservatory, the premiere of Scott Wheeler's *Democracy* at the American Opera Project in New York, and *H.M.S. Pinafore* and *L'Italiana in Algeri* for the Boston Academy of Music. Weinmann regularly directs for Boston Academy of Music, and as a director for Utah Opera's Young Artists Program, she continues to train some of the country's most talented young singers.

*B.M., SUNY/Stony Brook; M.M., Boston Conservatory. Also faculty of Boston Conservatory.*

**Lawrence Wolfe\****Double Bass*

Lawrence Wolfe is assistant principal bass of the BSO and principal bass of the Boston Pops. He has appeared as soloist in Carnegie Recital Hall and Jordan Hall and with the BSO and Boston Pops. His album, *Lawrence Wolfe, Double Bass*, is on Titanic Records. He has conducted Collage New Music and is music director of the Boston Radio Orchestra.

*B.M., NEC. Studies at Tanglewood Music Center (1970 Albert Spalding Prize recipient). Double bass with William Curtis, Leslie Martin, Gary Karr. Also faculty of Boston University.*

**William Wrzesien***Chair, Woodwinds; Clarinet, Chamber Music*

William Wrzesien is principal clarinetist of the Boston Ballet Orchestra and the Boston Lyric Opera Orchestra. A founding member of the Boston Music Viva Contemporary Music Ensemble, he has performed as a soloist and chamber music player at major concert venues and festivals, including Tanglewood, Marlboro, Lincoln Center, Kennedy Center, the Library of Congress, the Arnold Schoenberg Institute at USC, ISCM World Music Days, Jeunesse Musicales Berlin, Brucknerfest, Edinburgh, and Holland Festivals. He has served as principal clarinetist with the Handel & Haydn Society, the Opera Company of Boston Orchestra, the Boston Classical Orchestra, and the Boston Pops Esplanade Orchestra. He has appeared as guest artist with the Naumburg Award-winning Lydian String Quartet and Emmanuel Wind Quintet ensembles, as well as with the Boston Symphony Chamber Players and Collage New Music Ensemble.

*B.M. in music education, M.M. and A.D. in clarinet performance, NEC. Fellow, Tanglewood Music Center. Clarinet with Rosario Mazzeo. Recordings on Delos, Deutsche Grammophon, CRI, Nonesuch, Northeastern, Neuma, and Musical Heritage. Former faculty of Boston Conservatory, University of Massachusetts/Lowell, and Longy School of Music.*

**Daniel Wyneken***Opera*

Daniel Wyneken teaches diction at Boston Conservatory and for NEC's School of Continuing Education. He is music director of the SCE Opera Studio, a freelance vocal coach and pianist, assistant conductor at Central City Opera, and organist/choir director at Bethlehem Lutheran Church, Roslindale. Formerly, he was director of management and personnel and music coordinator at the Massachusetts Council on the Arts and Humanities.

*B.M., with honors, California State University; M.M., NEC. Studies with Leonard Shure and Thomas Gentry.*

**Douglas Yeo\*****Bass Trombone**

Bass trombonist Douglas Yeo joined the BSO in 1985 after four years with the Baltimore Symphony, and has been a soloist with both those orchestras as well as the Boston Pops. He has published extensively on trombone and brass playing, and has coauthored *Mastering the Trombone* with Edward Kleinhammer. Yeo's many arrangements have been published by G. Schirmer, Southern, and International Music. He maintains an award-winning Web site, [www.yeodoug.com](http://www.yeodoug.com), and is, as well, an accomplished serpentist. In 1998, Yeo was appointed Music Director of the New England Brass Band, which released two recordings, *Christmas Joy! and Honour and Glory*, under his direction. His three solo recordings, *Cornerstone*, *Proclamation* (with Great Britain's Black Dyke Mills Band), and *Take 1* have received critical acclaim.

*B.M., cum laude, Wheaton Conservatory (IL); M.A., New York University. Studies with Edward Kleinhammer, Keith Brown. Recordings on Doyen, Die letzte Posaune, Boston Brass. Former faculty of Peabody Conservatory and Catholic University of America.*

**Edward Zambara****Voice**

Edward Zambara's students have gone on to perform in the major opera houses of Europe and the U.S. Zambara is artist-in-residence, vocal coach, and board member at the Franz Schubert Institute in Baden-bei-Wien, Austria. He has judged district and regional Metropolitan Opera Auditions and has taught in the Met's Young Artists program.

*M.M., NEC. Voice with Elma Igelman, William L. Whitney, Frederic Jagel, and Marie Sundelius; opera with Boris Goldovsky, Sarah Caldwell; lieder with Felix Wolfes, Frederic Popper, and in Vienna, Austria, with Jörg Demus, Eric Werba. Former faculty of the Curtis Institute, The Juilliard School, School of Music at the University of Oregon; former chair of voice at the University of Tennessee and at the St. Louis Conservatory of Music, where he held an endowed chair. Also faculty of Music Academy of the West; guest faculty of Chicago Lyric Opera Center for Young Artists, Canadian Opera Center (Toronto).*

**Benjamin Zander****Chamber Music, Conductor**

Founder/conductor, Boston Philharmonic Orchestra. Conductor of NEC Youth Philharmonic Orchestra since 1972. Regularly conducts the NEC orchestras. Artistic director of the NEC at Walnut Hill School for the Performing Arts. Regular guest conductor of the Philharmonia Orchestra, London. Recordings for Carlton and Telarc. Currently recording complete Beethoven cycle with the Philharmonia for Telarc. Speaker on leadership to organizations and corporations worldwide. Recipient of Crystal Award at the World Economic Forum in Davos in recognition of his contribution, through culture and the arts, to global understanding and peace. Featured in a one-hour BBC TV documentary, four PBS TV documentaries, and on "Nightline" and "60 Minutes." Coauthored a book on leadership published by Harvard Business School Press.

*B.A., London University; diplomas from Accademia Chigiana (Siena), and Hochschule für Musik (Köln). Cello with Gaspar Cassadó.*

**Patricia Zander***Piano, Chamber Music*

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan, and Korea and has recorded with cellist Yo-Yo Ma.

*A.R.C.M., L.R.A.M., Royal College of Music, London. French government scholarship for study with Vlado Perlemuter and Nadia Boulanger. Former faculty of Harvard University.*

**Gerald Zaritzky***Theoretical Studies*

Gerald Zaritzky has presented lecture-demonstrations on classical and contemporary Schenkerian hearing and performance. He is past president of the New England Conference of Music Theorists and is studying history and methods of music analysis. Zaritzky is former managing editor of *Sonus, a Journal of Global Musical Possibilities*.

*B.S., MIT; M.M., NEC. Theory with Ernst Oster, Robert Cogan. Woodrow Wilson Foundation Fellowship. Former faculty and chair, NEC Preparatory School and School of Continuing Education music theory program. Former acting chair, NEC graduate theoretical studies department. Visiting faculty of Longy School of Music.*

**Norman M.E. Zocher***Improvisation and Jazz Studies*

Jazz guitarist and composer Norman Zocher has performed with his trio in clubs both in Boston — the Willow and Ryles — and in Manhattan — Brownie's and the Underground. He has also played with the Jazz Composers Alliance Orchestra and the Jamaica Plain Symphony Orchestra and recorded with the Paul Bley Duo. He performed the world premiere of *Lifeline* by Muhal Richard Abrams at the Banff Centre for the Arts. Recently he recorded the score for the PBS special "No Vote, No Voice" and for WCVB's "To Hull and Back."

*B.M., M.M., NEC. Studies at Banff Centre for the Arts Jazz Workshop. Studies with Mick Goodrick, Cecil McBee, Hankus Netsky, Dave Holland, Bob Moses, Paul Bley, George Garzone, Tom McKinley. Recordings on Urban Campfire, Another World, Wet Orange. Faculty of Berklee College of Music, Longy School of Music.*



ERIC RASMUSSEN

# INDEX

Academic Honors	26	Religion and Philosophy	107
Academic Probation and Suspension	20	Fine Arts	109
Academic Records	27	Film Studies	109
Academic Regulations	5	Psychology	109
Academic Standing	19	Music History	110
Active Status	8	Musicology	113
Adding Classes	7	Music Education	118
Administrative Personnel	3	Music Theory	123
Advanced Placement Credit	16	Opera Studies	129
Advising	5	Orchestral Conducting	132
Artist Diploma	69	Organ	133
Attendance	7	Piano	134
Auditing	17	Strings and Guitar	135
Bachelor of Music ( <i>see also</i> Programs of Study)	41	Theoretical Studies	138
Chadwick Medal	27	Voice	143
Chamber Music	75	Wind Ensemble Conducting	145
Change of Program or Major	21	Woodwinds	147
Chickering Health Insurance	29	Credit by Examination	16
Class Year Designations	14	Credit Loads	6
CLEP Credit	16	Cross-Registration	24
Counseling Center	30	Dean's List	19
Course Descriptions		Disciplinary Action	20
Brass and Percussion	83	Distinction in Performance	26
Chamber Music	85	Doctor of Musical Arts	70
Choral Conducting	86	Double Major	
Collaborative Piano	87	(Bachelor's Only)	25
Composition	89	Dropping Classes	7
Contemporary Improvisation	91	English Language	
Historical Performance	93	Requirements	10
Improvisation	95	Ensembles	75
Interdisciplinary Studies	98	Ensemble Requirements	80
Jazz Studies	101	ESL Requirements	10
Liberal Arts	102	Faculty Biographies	149
Core Curriculum	103	Fees	34
ESL	103	Financial Aid	37
Modern Languages	104	Financial Information	33
Literature	104	Good Academic Standing	19
History and Cultural Studies	105	Grades and Grading System	17
		Grade Changes	18
		Grade Point Averages	18
		Graduate Diploma	68

<b>Graduation Honors and Awards</b>	26	<b>Doctor of Musical Arts</b>	
<b>Graduation Requirements</b>	26	Composition	73
Health Services	29	Performance	
Health Services Fees	34	Conducting, Jazz, and Solo	70
Housing Contract	30	Collaborative Piano	71
Inactive Status	9	World Music	72
Incompletes	19	Theoretical Studies	73
Independent Study	22	Graduate Diploma	68
Intensive English Program	10	Master of Music	
Lane Health Center	29	Brass	58
Late Registration	7	Choral Conducting	58
Leave of Absence	9	Collaborative Piano	59
Loans and Grants	38	Composition	59
<b>Master of Music (see also Programs of Study)</b>	57	Contemporary	
Master's Music History Exam	23	Improvisation	59
Master's Music Theory Exam	23	Guitar	60
Music-in-Education		Harp	60
Concentration	55	Historical Performance	60
Off-Site Examinations	24	Jazz Studies	61
Payments	35	Music Education	61
Payment Plans	36	Musicology	62
Pi Kappa Lambda	27	Opera Studies	62
Presidential Scholars	27	Orchestral Conducting	63
Probation	20	Organ	63
<b>Programs of Study</b>		Percussion	63
Artist Diploma	69	Piano	64
Bachelor of Music		Strings	65
Brass	42	Theoretical Studies	65
Composition	43	Vocal Pedagogy	66
Contemporary		Vocal Performance	66
Improvisation	44	Wind Ensemble Conducting	67
Guitar	44	Woodwinds	67
Harp	45		
Historical Performance	46	<b>Music-in-Education</b>	
Jazz Studies	46	Concentration	55
Music History	47	Training Program in the	
Organ	48	Art of the String Quartet	69
Percussion	49	Undergraduate Diploma	54
Piano	50	<b>Promotionals</b>	22
Strings	51	<b>Recitals</b>	22
Theoretical Studies	52	<b>Refund Policy</b>	36
Vocal Performance	52	<b>Registration</b>	6
Woodwinds	53	<b>Repeating Courses</b>	18

Resident Assistants (RAs)	31	TOEFL	10
Return to Active Status	10	Training Program in the	
Room and Board	33	Art of the String Quartet	69
Satisfactory Academic		Transcripts	27
Progress	19	Transfer Credit	14
Schuller Medal	27	Tufts Double Degree	
Second Master's Degree	25	Program	25
Special Students	17	Tuition	33
Studio Requirements	21	Undergraduate Diploma	54
Suspended Status	9	Veterans	36
Teacher Certification		Withdrawal from NEC	9
( <i>see</i> Music-in-Education		Withdrawning from Classes	7
Concentration)			

# NOTES

# NOTES

# New England Conservatory

*Founded 1867*

290 Huntington Avenue  
Boston, Massachusetts 02115

(617) 585-1100

Office of Admission

(617) 585-1101

President's Office

(617) 585-1200

Provost's Office

(617) 585-1305

Dean's Office

(617) 585-1310

Office of Financial Aid

(617) 585-1110

Business Office

(617) 585-1220

FAX (617) 262-0500

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual orientation, physical or mental disability, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. The Vice President of Finance and Administration coordinates the Conservatory's effort in complying with this policy.

*Prepared by Eric W. Plaag and Robert Winkley*

*Edited by Eric W. Plaag and Richard Maloney*

*June 2001*

# SPRING 2002

Sunday, January 13	Residence Hall opens (12:00 Noon)
Monday, January 14	First day of Spring Term Instruction at New England Conservatory Orientation for new students Special student application
Tuesday, January 15	Master's Music Theory Competency Examination (Spring term)
Wednesday, January 16	<i>First day of instruction at Tufts University</i>
Tuesday, January 15 – Monday, January 28	Time period to add or drop courses
Monday, January 21	Martin Luther King Day (holiday)
Tuesday, January 29	First day to withdraw from courses
Monday, February 18 – 19	Master's Music History Comprehensive Examination (Spring term)
Monday, March 11 – Friday, March 15	Presidents' Day Recess (Holiday on the 18th, no classes held on either day)
Saturday, March 16 – Sunday, March 24	Festival Week (Regular classes are held)
Monday, March 25 – Monday, April 29	New England Conservatory Spring Vacation <i>Tufts University Spring Vacation</i>
Tuesday, March 26	Advising and Registration for Fall 2001 semester
Friday, April 5	Intent to graduate deadline for May 2001 graduates
Tuesday, April 16	Last day to withdraw from classes
Monday, April 29	Master's Music History Exam (eligible graduating students only)
Wednesday, May 1	<i>Last day of instruction at Tufts University</i>
Monday, May 6 – Wednesday, May 8	Last day of instruction at NEC
Thursday, May 9 – Sunday, May 12	Final examination period
Monday, May 13 – Friday, May 17	Pre-promotional period
Saturday, May 18	Promotional Evaluations
Sunday, May 19	Commencement concert
Monday, May 20	New England Conservatory Commencement <i>Tufts University Commencement</i>
Monday, May 27	Residence Hall closes (12:00 Noon) Memorial Day (holiday)

*This catalog was prepared in June 2001.  
The information herein is subject to change and amendment without notice.*



**NEW ENGLAND CONSERVATORY**  
Office of Admission  
290 Huntington Avenue  
Boston, Massachusetts 02115  
(617) 585-1101  
FAX (617) 585-1115  
[www.newenglandconservatory.edu](http://www.newenglandconservatory.edu)